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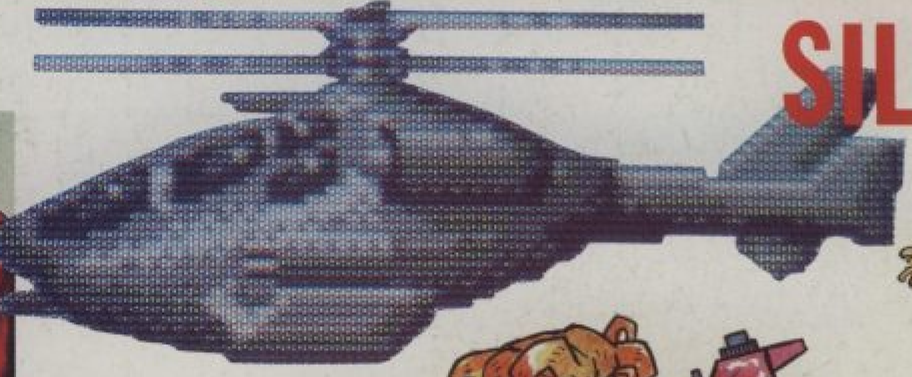
N°1 COMMODORE MAGAZINE!



LORDS OF THE RISING SUN

AMIGA MUSIC





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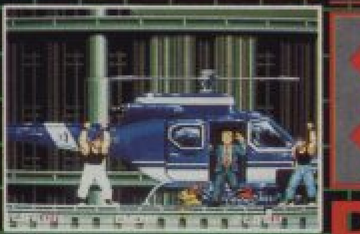
Your Opponents in your battle for supremacy are four types of Evil Ninja star-throwing Assassins whose skills are manifold and dangerous. Also out to spoil your day are Acrobatic Women Warriors and vicious Guard Dogs. At the end of each level you must overcome the Ninja Master in order to progress – some examples of these superhuman villains are: A fire-breathing Fat Man, an Armour Clad Giant Ninja – who has a disconcerting habit of suddenly multiplying into an army!

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CU MAY CONTENTS



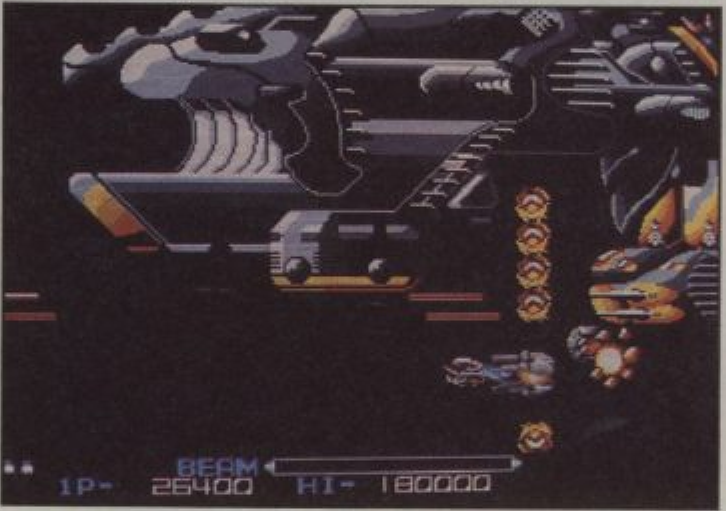
SPECIALS

REGULARS

Silkworm Amiga.



R-Type Amiga.



Fighting fantasy (arcades).





REVIEWS



Lords Of The Rising Sun Amiga.

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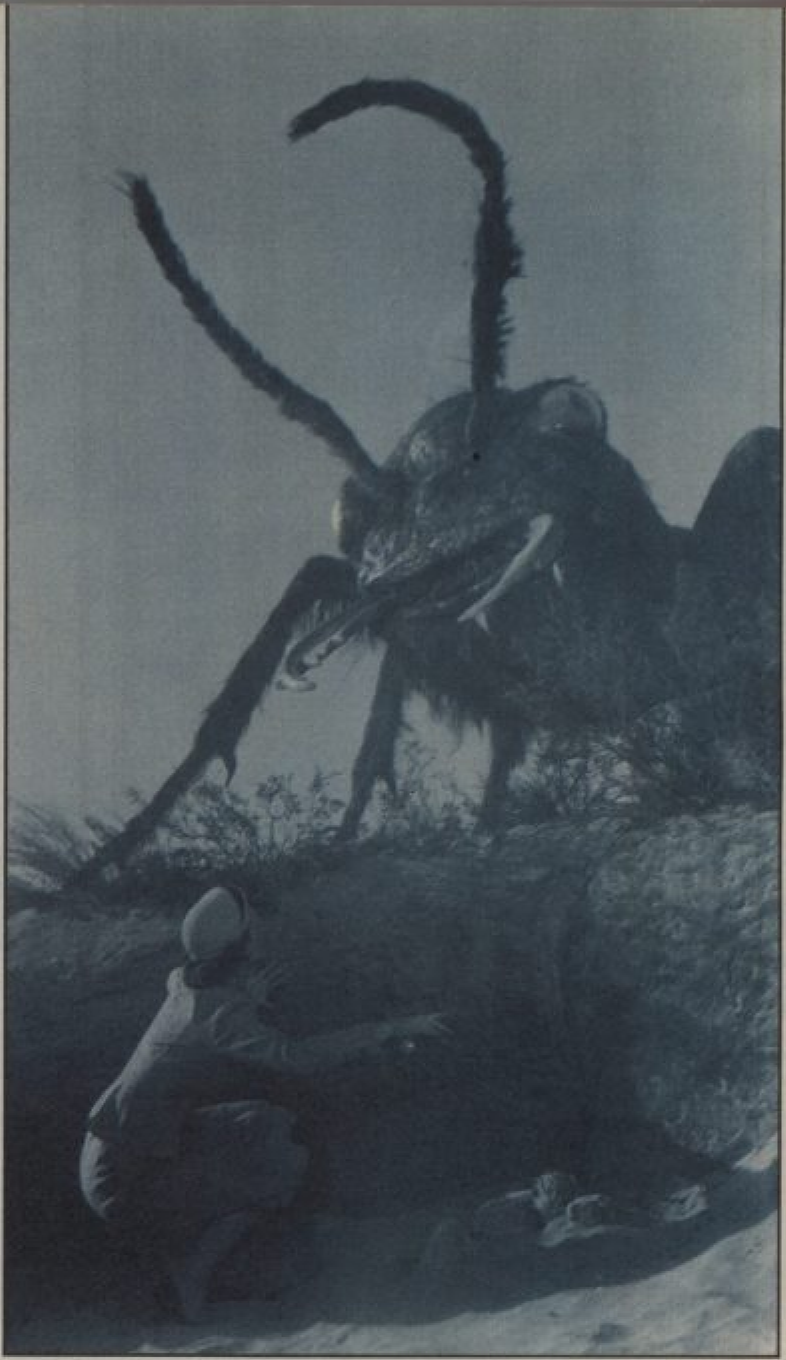
Cover illustration: Jamie Hewlett

72,892
July-Dec 1988

BUZZ

UNHOLY SCIENCE!

Down in Lizard Breath, thar's been some weird goings on. Mysterious events and disappearances. Holes in the skirting board no mouse could chew. Its too late to call Rentokill, these critters is BIG. Cinemaware are turning to one of the best science fiction movies of the '50's for inspiration in their next game, *It Came From The Desert*. "Them" had everything: drama, tension, romance and best of all, the most hugest ants you ever did see. You're cast as a young scientist determined to rumble the chitinous creepies in this huge "interactive movie". The creators of *Rocket Ranger* reckon that this is going to be the biggest arcade/strategy game ever created for the personal computer, crammed full of horribly mutated insects you won't be able to get rid of with a kettle full of boiling water.



LEISURAMA COMPO

Fancy being part of the next Commodore show? Then check this out. The Commodore Computer Show are offering five hundred green ones — that's nearly enough dosh for ten minutes conversation with Pamela Bordes — for the person who comes up with the most original use for their Amiga. Any hobbyist or leisure activity buff is eligible; music, animation, football pool divvies — anything, as long as it's not games! Send in your ideas to us and we'll pass them on. Apparently our entry, sticking three Amigas together to make a tunnel for the Ed's Hornby set, doesn't count: they have to be switched on.



Photo: Claremont Corvette.

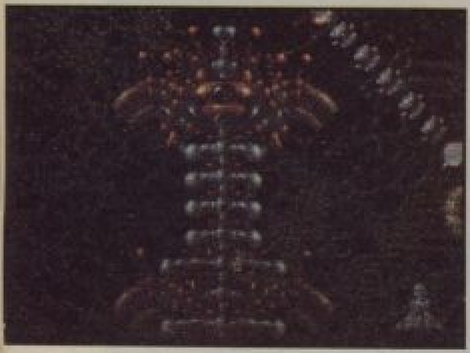
LITTLE RED CORVETTE

Ba-Ba-Ba, Ba-Babara Ann. You know summer's on the way when someone announces a Corvette racing game. Spectrum Holobyte's *Vette!* shouldn't be confused with anything to do with James Herriot, we're talking about the sublimely styled hunk of supercharged automobile shown in the picture. The game itself will put this classic American sportscar through its paces against its European rivals on a course taken from an accurate mapping of the streets of San Francisco with multiple-view perspectives and 3-D solid modelling graphics. Inevitably, though, by the time *Vette!* reaches our shores it'll be cold and miserable again.



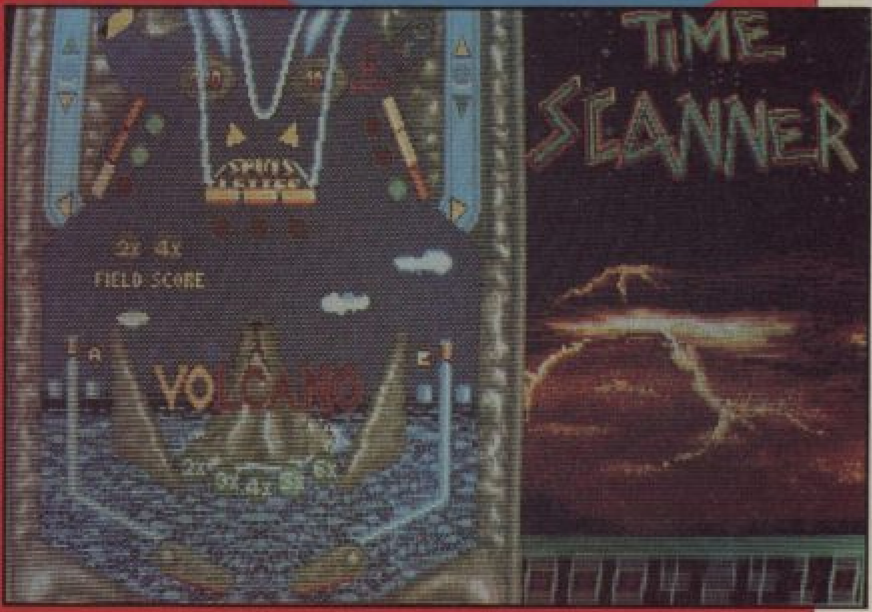
IT'S A MEGA-BLAST

The Bitmap brothers next program will be a follow up to their mighty *Xenon*. Titled *Xenon II — Megablast*, it'll have three-layer parallax, full-screen scrolling and six big sectors to clear. It'll also have a soundtrack provided by CU fave, Bomb The Bass. The story is that Eric of The Bitmaps was listening to "Into The Dragon" when he was making the game and was so taken with it that he approached Rhythym King. Who, quick to see a good thing, were only too pleased to help. *Xenon II* will now come complete with the 13th Precinct Hip Hop Mix of 'Megablast'. *Xenon II — Megablast* should be unleashed early this summer.



TIMESCANNER

If you don't see the point of turning a perfectly good game of Pinball into a computer game, give *Timescanner* a try for size. As seen on Motormouth's "History of Pinball", this is the state of the art. A six flipper, multi-ball, four levelled, ultra-fast table split into two to give you double height screens. If you treat it bad, it'll even "tilt" on ya — so be careful. Electric Dreams promise a very challenging game indeed for all formats. What more could you ask for to practise on so you don't make yourself look a complete eegit next time you hit the arcade.

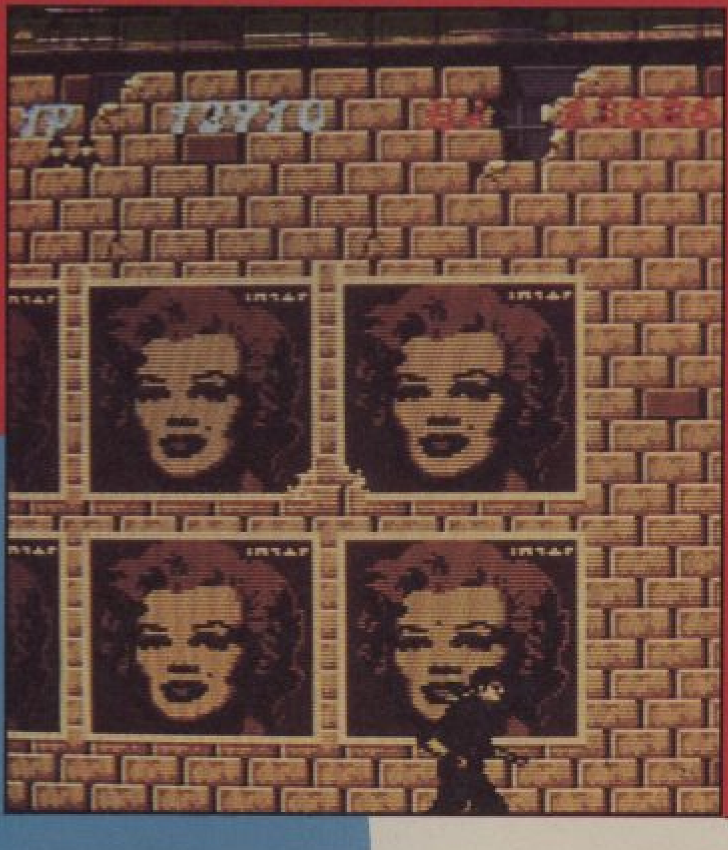


RAFFLES



I'm sure Raffles never wore a jumper like that. He was, after all, known for having a little style. This Raffles has gotten himself into a tricky situation too. Lured into the old house on the hill by the absence of neighbourhood watch stickers in the window, your burglar has to retrieve sixteen gems stashed away behind hidden panels and in other nooks and crannies. Otherwise the old man who lives there won't let you go home to watch Highwayman. Created with the innovative "World Maker" technique, just about everything in the mansion is moveable, The Edge's game will be padlocked into your local Amiga stockists soon. Watch out for the genetically mutated killer budgies.

SHINOBI



"Ah, Glasshopper. It is time for your final lesson. Never shake hands with a playing mantis and make sure you get a copy of *Shinobi*." "But wise one it is one hundred years before the computer is invented, so how will I learn all those flashy martial arts moves?" "Stop complaining Glasshopper. Mastertronic are bringing Shinobi, that superbly playable arcade classic, to the 64. So you will be able to practise beating up sword-wheeling Ninja and huge Samuarai warriors without having both your arms severed at the elbow." "Thank you, Oh Wise One. I'll be off down the software shop before they sell out then."

BUZZ



PANDAS FROM MARS

A man and a woman in matching jump suits against the world! Operation Sparta is no routine assignment for the Martian old bill. The whole future of Earth and her colony Mars rests on it. Selected by computer, two people have been chosen to fly the new space fighter which is the only hope against the aliens who are using asteroids to bombard the two planets. Pausing only briefly to pick up their teddy bear mascot, our two heroes are off into the unknown on what may be the most important mission in the history of mankind.

For trivia fans, Arcana — the manufacturers of *Mars Cop* — tell us in their dossier that he is 27, 72.40kg and "instrumental in designing the 'Matthews' shield for high-speed atmospheric re-entry in small vessels" (fnar, fnar). She is 23, 1m 65cm, blonde and a Libra. If you still care about the game, it'll be along shortly. For now — not only do we have ten wonderful Mars Cops posters, but we also have the Uzi water pistol used in the picture to give away. Just tell us what colour Mars's sky is. Write to Buzz, c/o CU, Priory Court, 30-32, Farringdon Lane, LONDON EC1R 3AU.

HOT METAL

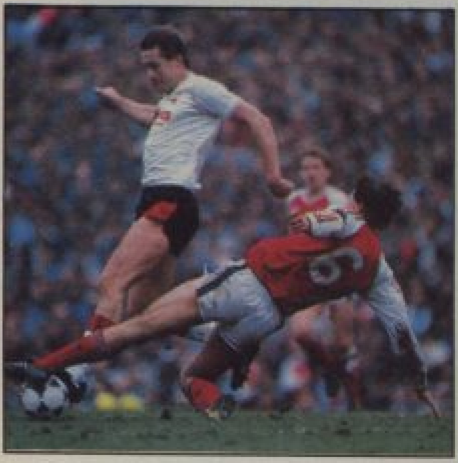


When we got a ring from Aston Martin about Buzz's story on the Le Mans Car simulator, we thought Artronics had been being a little "economical" with the truth. The boys at Aston had never even heard about the Artronic's plan to do a simulation of their C1 car. Liz Sandey, Artronics' P.R. manager, explained all.

"We had acquired the license from their licensing company, so it was a cause of the right hand not knowing what the left hand was doing. When we approached them for information regarding the game, we weren't at all pleased with the response we received and when we found out that the car wasn't going to be ready until 1990, we decided to look elsewhere."

"Fortunately we found that Spice Engineering, who have dominated the lightweight C2 category in the last four years were moving up to C1. We contacted them and we're very, very pleased with the response we're getting. In fact we have a photographer in Japan at this moment, where the car is racing, to do the cover shots."

The game will still be ready for release the week before the Le Mans starts at the end of May and it gives us another excuse to print a piccy of a nice looking car.



CUP FINAL COMPO

We're on our way to Wembley! We're on our way to Wembley! Well, not really, but we certainly wish we were and thanks to the serious generosity of Audogenic, you could be! To celebrate the success of *Emlyn Hughes International Soccer*, a Cup Final ticket is the first prize up for grabs. We're talking about your travel paid down to the twin towers, slap-up lunch and a prime viewing point for the sporting event of the year (in our humble opinion). If that isn't enough, similar comp's will be running in our sister mags C & VG and Sinclair User, the winners of each competition getting to try and predict the final score on the big day. The prize? A spanking brand new Amiga 500. Five runners up will receive a hardback copy of Emlyn Hughes' book "My Great Britons", the next ten an FA Cup programme signed by the man himself and 50 other readers an A3 poster of the game.

What do you do? Send us a bunch of used fivers? No. Smear your body with lard and swim the channel? No. Listen to Tony Dillon's walkman? We wouldn't be so cruel. All we want you to do is to answer one teeny little football question. Which footballer recently appeared in the Daily Mirror Sports page with a pair of donkey ears stuck on his head and the caption "EE AW! EE AW!!"? Here's a cryptic clue: one at each end.

Entries on Jimmy Greaves' wig to CUP FINAL COMP, C.U., Priory Court, 30-32, Farringdon lane, LONDON EC1R 3AU.

ARCHIPELAGOS

This 3-D strategy game looks likely to set some new high standards. The aim of the game, in short, is to decontaminate the infected field on your group of islands (that's what an archipelago is, stupid!). To do this you must gain enough energy to destroy the evil obelisks which are popping up all over, whilst avoiding nasties like walking trees and lost souls. The Amiga version features much improved graphics and sound from the ST original and a depth of field effect giving a "exotic sense of distance to the game"! Mapped Archipelagos in the game include maps of Britain and various other countries and thousands of games can also be generated at random. If it plays as good as it looks, *Populous* should have a serious rival.



BIO CHALLENGE



Being an android isn't all laughs you know. People keep inventing tests to try out your superhuman abilities. In *Bio Challenge*, otherwise known as the C3 PO total sprocket fitness workout, you have to get through six levels of enemy filled nastiness by jumping on them, bouncing the smaller ones into large ones and generally booting them about. Smooth running animation and compulsive action should make this an arcade-style smash. Produced by France's Delphine software, it'll be available through Palace here. If *Bio Challenge* is the Amiga title, will will the 64 version be called *Baby Bio Challenge?*

KICK OFF

If you've felt the pace of football games leaves a little to be desired, you'll welcome *Kick Off* from ANCO. Super fast scrolling from end to end catches even the longest Dave Beasant clearance in this arcade speed sim. You can monitor the positions of all your players through a grid which can be superimposed on the playing field as they realistically dart around according to their respective positions. Corner Kicks, Throw Ins, red and yellow cards are all included and the players get tired and indulge in time wasting. Maybe they should've got Glenn Hoddle to endorse this one. Available for the Amiga faster than a Gascoigne set piece.



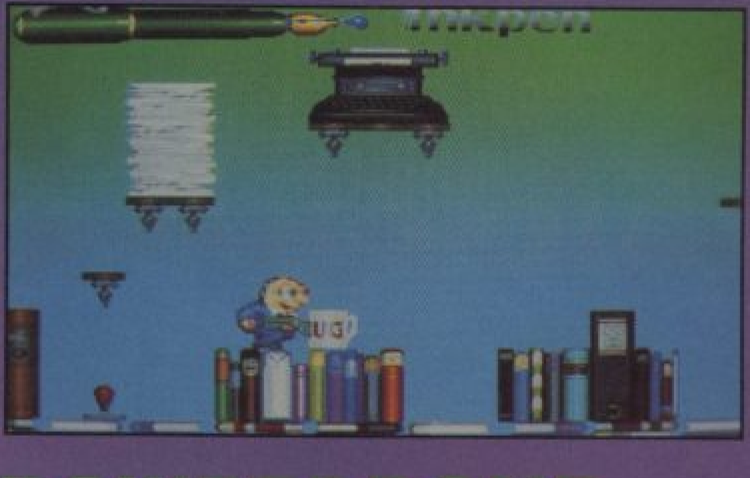
BUZZ

FRIGHTNIGHT



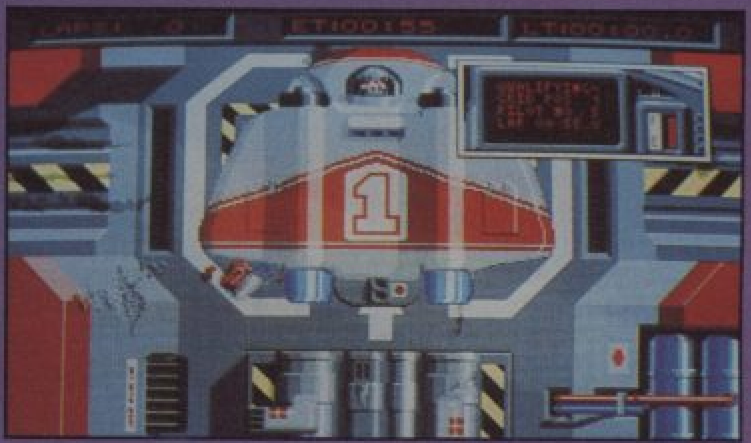
Frightnight is a vampire game with a twist, you get to play the vampire. Gerry Dandridge is a modern sort of vampire living in a quiet part of town; the sort of place you'd think you'd be able to get a decent day's kip. Unfortunately, your home is being invaded by "nefarious do-gooders", who are intent on causing your demise. The only good thing about this gross invasion of your privacy is that you don't have to go far in your search for fresh blood. Just dodge the holy water, garlic and crosses and dinner's on the house! With graphics by Steve Bak, *Frightnight* promises to bring a rosy glow to even the most deathly complexion. From Microdeal, for the Amiga and out now.

DDT



You are an apprentice dynamic debugger on the 'toon style world of Shogglewoggle and to qualify as a Licensed Debugger you must eradicate as many insects and furry small animals as possible. There are dozens of levels in this crazed game, so it must be very difficult indeed to get your license. Imageworks' game will be out on the Amiga and 64 this month, but the Amiga version will feature HAM colouring, which means your monitor will be resplendent in the technicolour dazzle of up to 4000 colours.

POWERDRONE

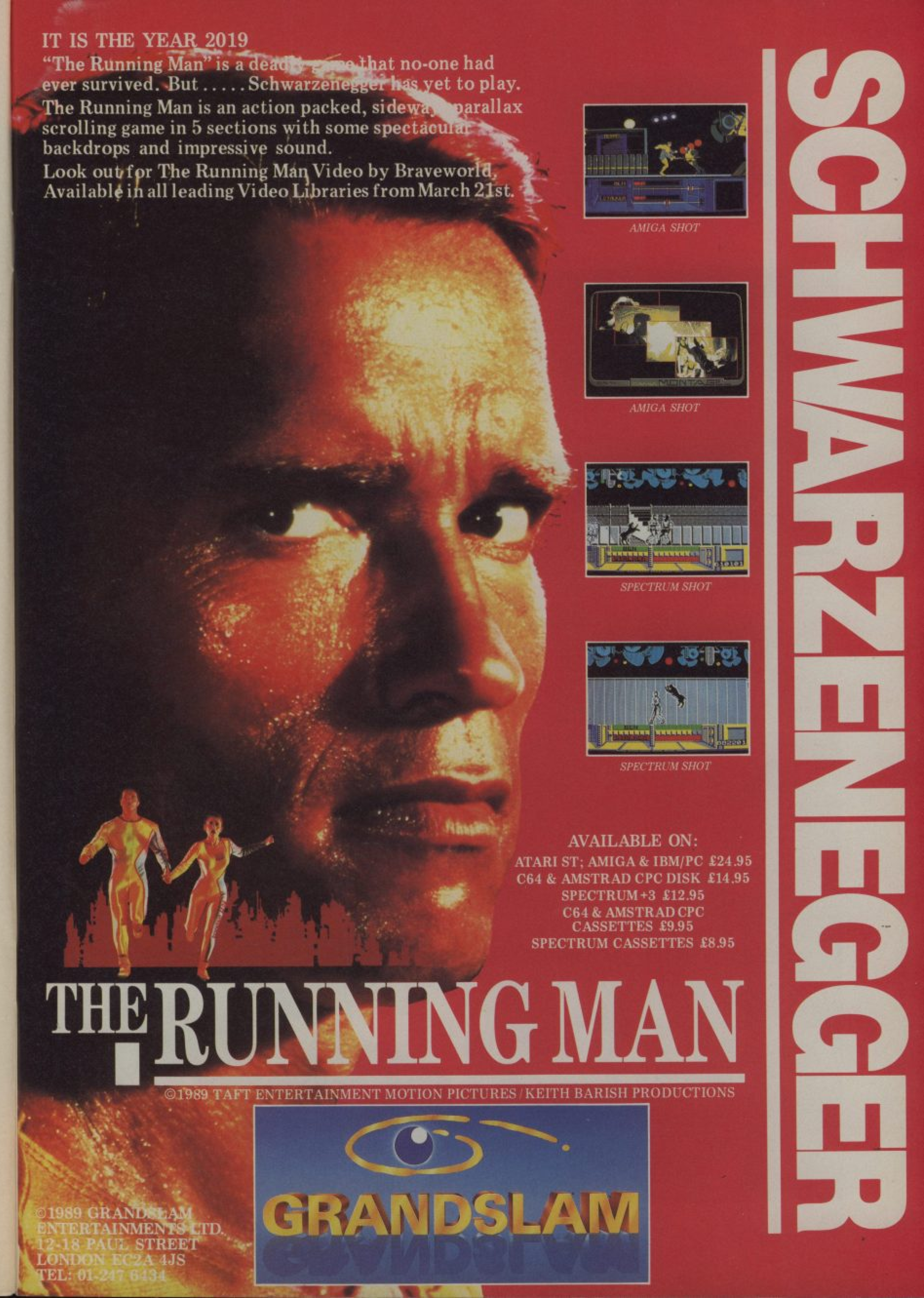


Imagine the M25 in twenty years time. Poorly lit tunnels, humps sharp bends and sorts of other unpleasant obstacles. Not the ideal place for a race track you might think. Not if you're a jet racer it isn't. Forget XR3i's; this is the future. Rear view displays to indicate how close the competitors are. A data terminal to provide information about forthcoming hazards. A three foot tall spoiler on the back and go faster stripes down the side. E. A.'s Amiga game is the business. A wild racing game over seven track on five planets all played at speeds that'll break your nodding dog's spine.

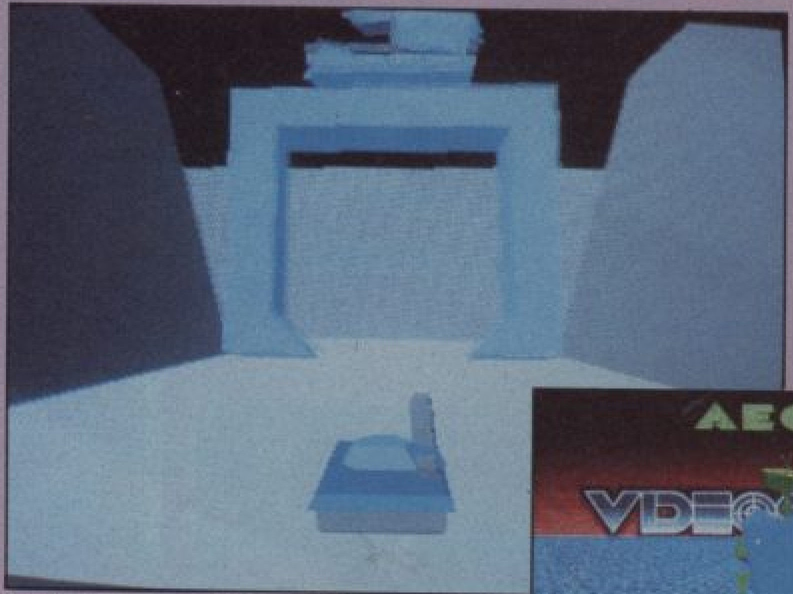
RED HEAT



The only film Arnie's made that hasn't been converted must be "Twins" — and that's only a matter of time. In "Red Heat" he played a Ruskie cop with James Belushi in tow. The only bit Buzz has seen is the clip on Film '89 where Ol' Iron Jaw gets down to some serious wrestling naked in the snow. We don't know if Ocean's license is going to contain these chilly scenes, but what we've seen so far looks well up to their usual standard. Available on both the 64 and Amiga before you can say Perestroika.


IT IS THE YEAR 2019
"The Running Man" is a deadly game that no-one had ever survived. But . . . . . Schwarzenegger has yet to play.
The Running Man is an action packed, sideways parallax scrolling game in 5 sections with some spectacular backdrops and impressive sound.
Look out for The Running Man Video by Braveworld. Available in all leading Video Libraries from March 21st.
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DEMOS



TRON: A loop taken straight out of the tank sequence in "Tron".



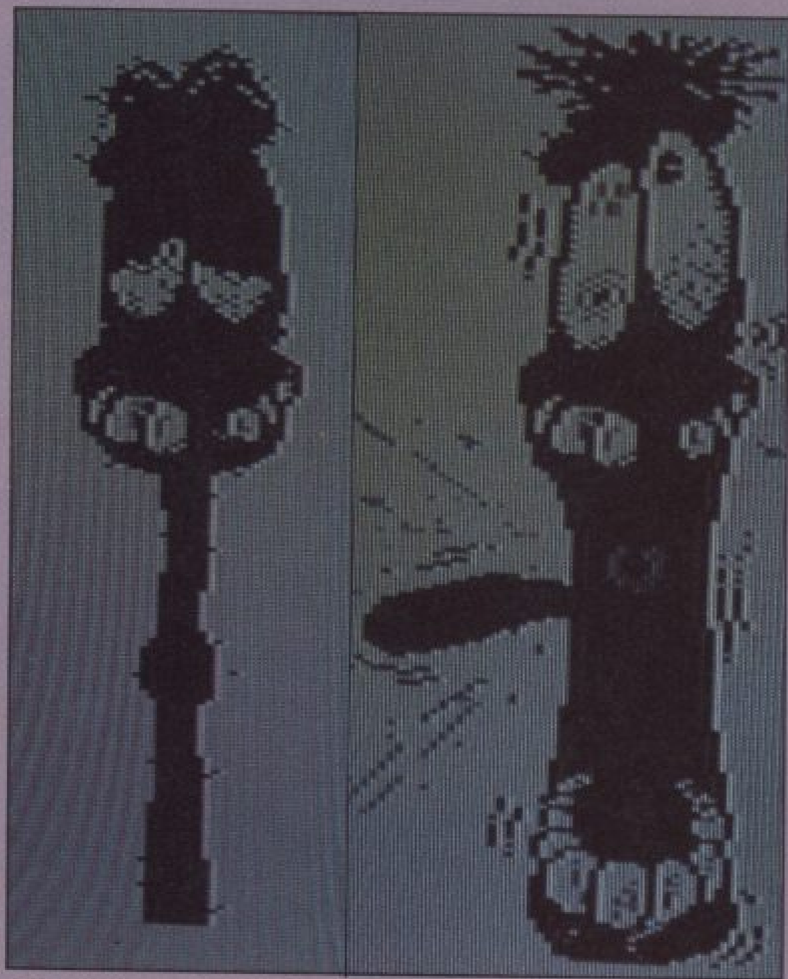


F-15: The best of Tobias Richter's three, showing an F-15 pitch, roll and then come in to land.

ROBOT: A robot who waves to you.

Three superb animations arrived from Seventeen Bit this month. All composed on the Amiga using Videoscape 3-D they were all created by Tobias Richter and Allen Hastings, who are currently working on animations for the German edition of *Spitting Image*.

BURP: A breath of stale air from Shape. Hitting F1 causes the pug-like face to expel a massive belch of ear-splitting proportions. Well it amused us briefly.



HOWIE TEE: Bob Stevenson's artwork of the Real Roxanne's DJ is given the Ian and Mic treatment. A vertical bar slowly builds up the image.



DEMOS

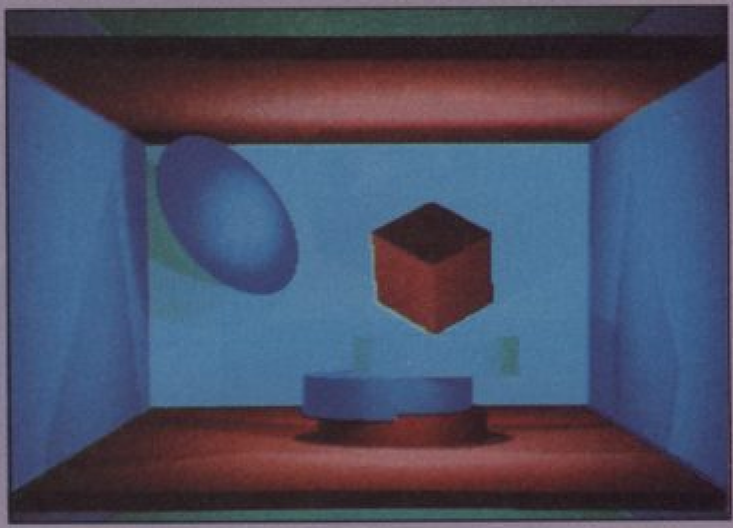
C-LIGHT: These two pictures were created using Artronics' brand new animation package, *C-Light*. The package includes a complete ray-tracing system so you can generate 3-D objects with true shadows. It also lets you squash, rotate and stretch pictures as well as mirroring, or interlacing them. The major breakthrough, however, is that *C-Light* retails for just £49.95. With its release next month, we could well be seeing a lot more good quality animations on the Demos page.



Thanks to Seventeen Bit, Reptillion and Compunet. Any demos, 8 bit and 16 bit, should be sent to CU, Demos, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. And please remember scrolly messages are boring to look at!

FEAR II: Our regards to Jonesy for sending us this pseudo-digitised 64 pic, but would the original artist step forward for a credit.





DEATHSTAR II: Deathstar's mega demo, available through Seventeen Bit is spread over two disks with plenty of art, including this *Barbarian* style pic, music and an excellent magazine which you can actually read, rather than watch wobble across your screen. They still found room for umpteen scrolling messages though.



COSMOS: Thanks to Cosmos for sending us their pyrotechnical demo from Austria. No information came with it, but we loved the fireworks. Send us more!



DEMOS

CHARTS

REVIEWERS CHOICE

Mike Pattenden: ***Silkworm (Amiga), Lords of the Rising Sun (Amiga), Teddy Bears Picnic (Amiga).***
Mark Heley: ***Silkworm (Amiga), Find the Mole (Amiga), Assault (Arcade)***
Steve James: ***Silkworm (Amiga), Lords of the Rising Sun (Amiga), Renegage 3 (C64).***
Mark Patterson: ***Forgotten Worlds (Amiga), Populous (Amiga), Renegade 3 (C64).***

FAVOURITE CHILDHOOD HEROES

Mike Pattenden	Bobby Moore, Mole and Hedge, Illya Kuryakin.
Mark Heley	Mary, Mungo and Midge, Ludovic Wittengenstein.
Nigel Taylor	Tony Currie, Steve McGarett, Virgil from "Thunderbirds".
Mark Patterson	Sapphire and Steel, Christopher Lillycrap, Jetto in "Hoighwayman".
Elaine Bishop	"Uncle" Bob Dylan.
Clive Pembridge	Gareth Edwards (me being Welsh), Marc Bolan, Marlon Brando.
Tony Dillon	"Hoighwayman", Jeffery from Rainbow(!!), The Clangers.
Steve James	Dangerman, Dr Who (Patrick Troughton), John Barry, Percy Edwards.
Debbie Pearson	Bagpuss, "The New Avengers", "Randall & Hopkirk", "Alias" from "Alias Smith and Jones".
Tom Glenister	Douglas Bader, Captain Scarlet, Captain Kirk, Bomber Harris.
Gary Williams	Selwyn Frogett, Big Daddy, Bernard Manning, Hoss from "Bonanza".

C64 CHART

TM	LM		
1	2	ROBOCOP	OCEAN
2	1	DRAGON NINJA	OCEAN
3	6	EMLYN HUGHES INTL SOCCER	AUDIOGENIC
4	4	IN CROWD	OCEAN
5	3	WORLD GAMES	KIXX
6	5	WEC LE MANS	MICROPROSE
7	12	MICROPROSE SOCCER	MICROPROSE
8	NE	SUPER CYCLE	KIXX
9	8	AFTER BURNER	ACTIVISION
10	9	OPERATION WOLF	OCEAN
11	7	DOUBLE DRAGON	MELBOURNE HOUSE
12	NE	DENARIS	US GOLD
13	NE	WEREWOLF OF LONDON	MASTERTRONIC
14	10	PRO SKI SIMULATOR	CODE MASTERS
15	14	TOM CAT	PLAYERS
16	NE	TURBO ESPRIT	ENCORE
17	NE	THE DOUBLE	ALTERNATIVE
18	20	BATMAN	OCEAN
19	15	INTERNATIONAL RUGBY SIMULATOR	CODE MASTERS
20	16	COMMANDO	ENCORE



ADVENTURE CHART

TM	LM		
1	NE	RED STAR RISING	MICROPROSE
2	5	BARDS TALE	ELECTRONIC ARTS
3	RE	COLOUR OF MAGIC	ALTERNATIVE
4	7	DEFENDER OF THE CROWN	MIRRORSOFT
5	8	POOL OF RADIANCE	US GOLD
6	3	TIMES OF LORE	MICROPROSE
7	RE	HAMPSTEAD	MELBOURNE HOUSE
8	6	GROWING PAINS OF ADRIAN MOLE	MASTERTRONIC
9	RE	CAPTAIN BLOOD	INFOGRAMES
10	RE	GUILD OF THIEVES	RAINBIRD

AMIGA CHART

TM	LM		
1	1	FALCON	MIRRORSOFT
2	3	TV SPORTS FOOTBALL	MIRRORSOFT
3	NE	SUPER HANG ON	ELECTRONIC DREAMS
4	2	SWORD OF SODAN	GAINSTAR
5	5	LOMBARD RAC RALLY	DATABASE/MANDARIN
6	NE	DENARIS	US GOLD
7	NE	BALLISTIX	PSYCLAPSE
8	10	GAUNTLET 2	US GOLD
9	7	OPERATION WOLF	OCEAN
10	4	ELITE	FIREBIRD


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Watching out for the scaley beast.

FORGOTT
WORLDS

CU SCREEN STAR

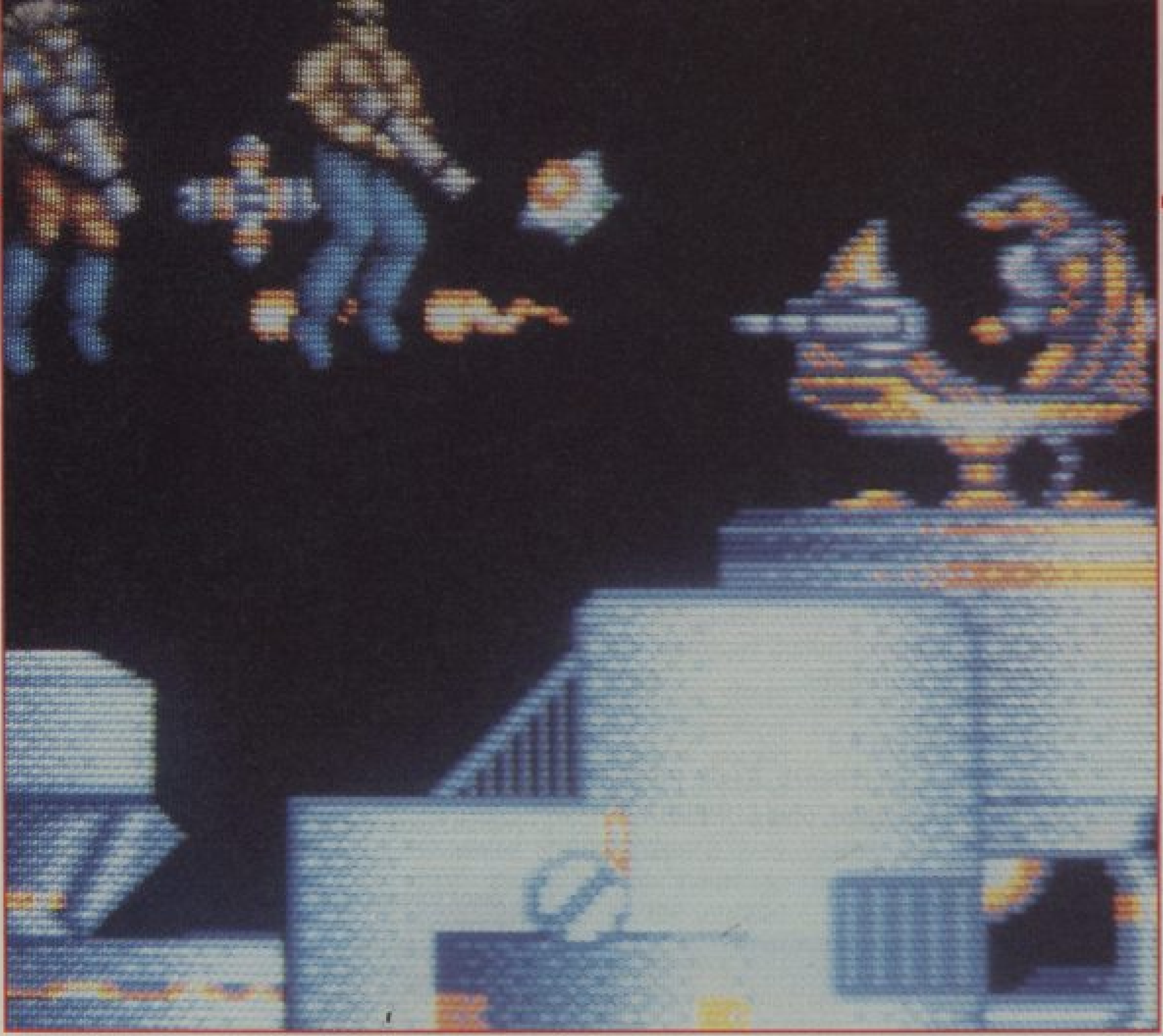
USG
Price: £19.99

Er, wow? Hmm, what about a zowie? Now this is one Rolex Oyster of a game (that means good to people not as rich as me). *FW* seriously rivals *Silkworm* as the greatest Amiga arcade version to date.

For a reference point of view, Nick 'RIP' Kelly awarded the original an arcade star back in the August issue, and well deserved it was too. The concept was a simple, two-player, horizontal scrolly shoot 'em up. The execution however was faultless. Great back drops, squillions of original aliens and a fantastic tune.

Rooting through my Japanese to Cockney phrase book, the plot dictates that a nutty Japanese god has created several other nasty demi-gods. Seeing as they're so nasty they decided to decimate all the cities they could find. It's here that I get confused, the lub-a-ducks have a run in with the yin yans and come off the worst. Somehow these two guys have been thrust into existance armed with the latest anti-anything





AMIGA Screen Scene



TEN

weaponary (fully expandable and probably made by Sony). Only in Japan . . .

The hardware sprockets can only be upgraded at one of the mysterious shops (I say mysterious because when was the last time you saw Fortnum and Masons rise out of the ground?). Inside you can spend as many credits as you've collected on such luvlies as twin-fire lasers, napalm, gold neck chains, first aid packs and so on until you've armed up heavier than an Oliver North convoy.



Each level is long, and I mean from here to the Middle East. All the way through you face a constant barrage from all angles, jet packed troopers, human missile silos — and that's just for starters. And of course the (here we go again) end-of-level mega foe.

Arc (the programming team) have done one helluva great job on *Forgotten Worlds*, the graphics are really arcade quality (no joshing mum) and so is the sound. And what's more it ony costs the equivalent of 99.999 games on the arcade machine as opposed to £15,000 for the for the thing itself.

This is the sort of game that goes down phenomenally well over in the office, a two player mode, fast, addictive and good looking, and as Nigel Taylor our northern ad manager would say 'Hadaway I'd gie ya ma bes' racin' pigeon far tha' 'un'. For CU's NT to say that it must be good. So go to your local computer shop, part with twenty sovs and thank me in the morning.

Mark Patterson

Lurking in the woods.



Weirdo tripods.



GRAPHICS	**93%**
SOUND	**84%**
PLAYABILITY	**89%**
LASTABILITY	**91%**

90%

FORGOTTEN WORLDS

The big question on the lips of the 8 bit masses, hungry for some good software, is how close a conversion is the 64?

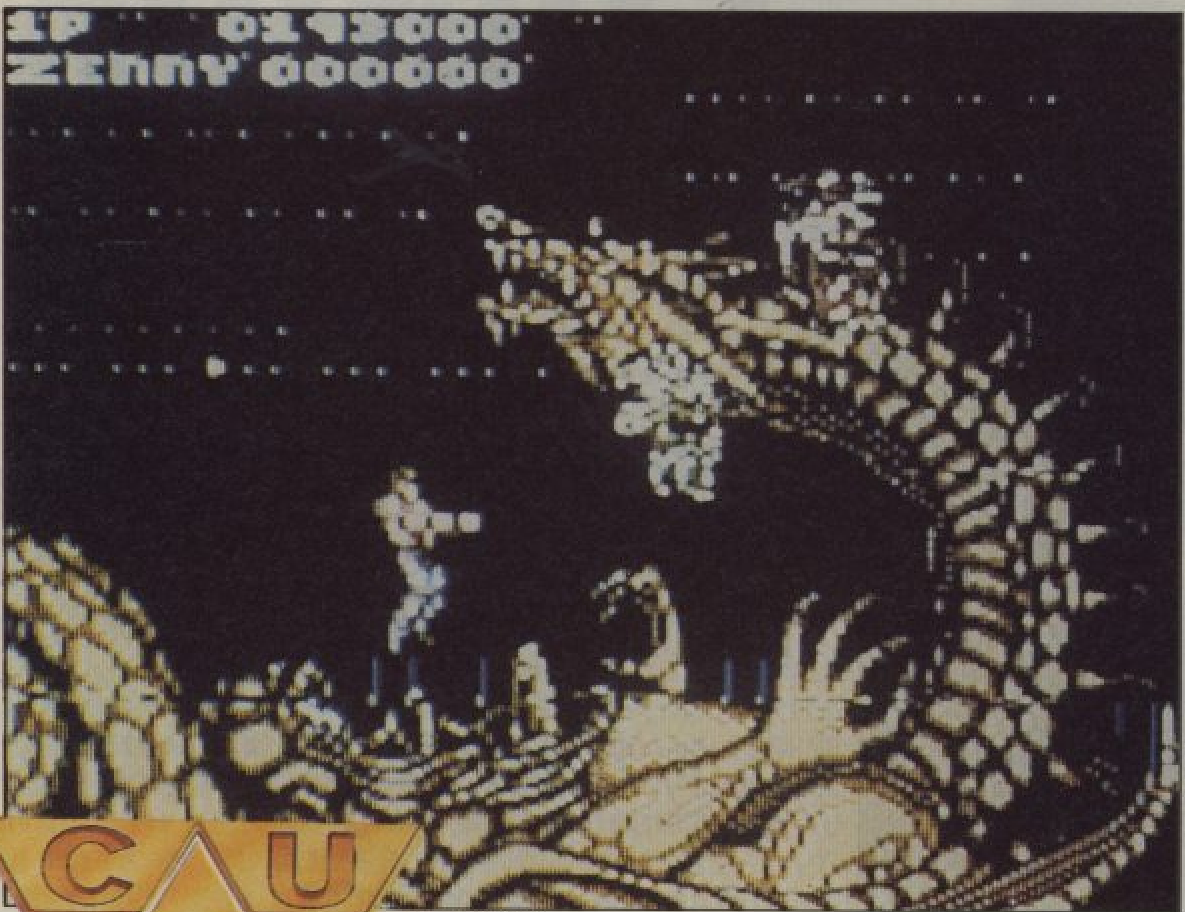
There are no main residual format changes to the game itself, same weapons, same nasties, same backdrops (given the fact they're ported down). Though not as detailed as the Amiga version, the graphics still maintain a very high quality which helps to keep the feel of the arcade original, and it's still a two player, which is impressive.

The sound is the usual zap 'n blast noises and not too outstanding with that, but in a game this good it's only a minor gripe.

Forgotten Worlds on the 64 measures up in every way to the merits and accuracy that the Amiga version received. The biggest failing is that it is a cassette multi-load, but then what would you prefer — one level's worth of game?

A fantastic arcade conversion which shows a new spurt of life coming from the US Gold camp and offers new hope to 64 owners out there who are being starved of good games.

Mark Patterson

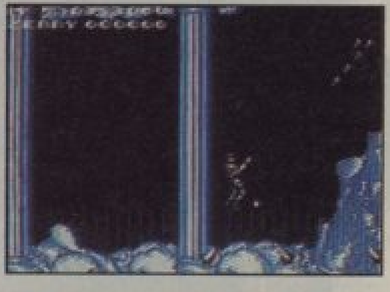


Up against it.



Fighting back.

Steeped in mystery.





Danger lurks.

CU SCREEN STAR



***FORGOTTEN WORLDS* — The men responsible**

Elsewhere on this page you'll spy a picture of a rather roguish looking bunch of programmers who go under the title of Arc developments. They guy on the left is Byron Nilsson (the boss), third from the left is Chris Coupe the Amiga programmer, and next to him is Paul Walker the graphics artist. Finally on Paul's left is Richard Underhill the creator of *FW* on the 64.

Paul struggled out all the backdrops and sprites using his trusty copy of *Dpaint II*. The main source of help the team had was from a full sized *Forgotten Worlds* machine supplied courtesy of Capcom. And who says the big companies don't care?

USGold
Price: £9.99

GRAPHICS	88%
SOUND	79%
PLAYABILITY	89%
LASTABILITY	86%

88%

CU Compo

WIN A FORGOTTEN WORLDS COIN-OP



It's a while since we offered you the chance to win a coin-op machine but we're about to change that by giving you the chance to own a *Forgotten Worlds* arcade machine of your very own. That's a two player PCB cabinet to stand in your bedroom or living room. You'll find you suddenly become very popular when your friends hear you've got one of these.

If you don't win the coin-op then there's a good chance you might at least end up with a copy of the game for your 64 or Amiga. There's twenty copies up for grabs for the runners-up, so don't forget to say which machine you own.

So how can you take delivery of this mega prize? Answer a few questions, that's how. Right fingers on buzzers:

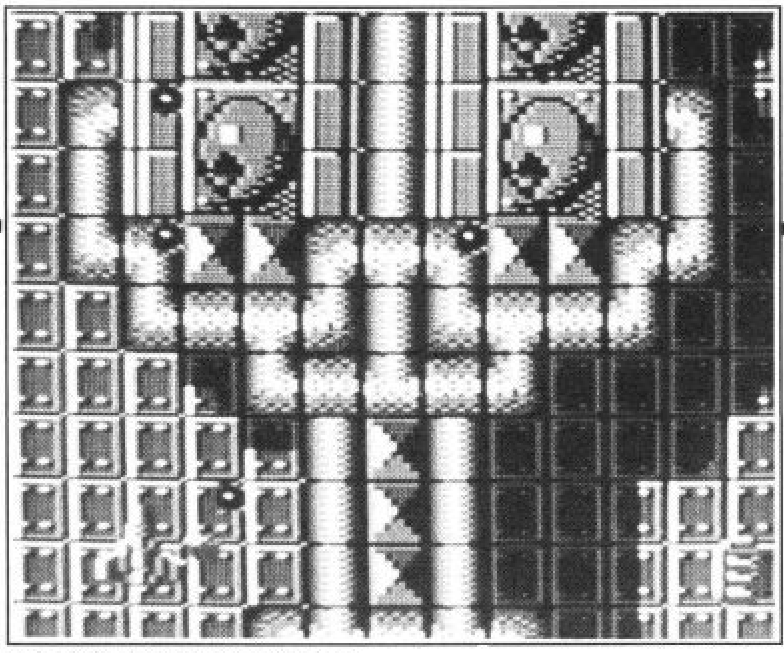
1) Who wrote The Lost World?
   a) Sir Arthur Conan Doyle
   b) Jules Verne
   c) H G Wells

2) Which planet is furthest from Earth?

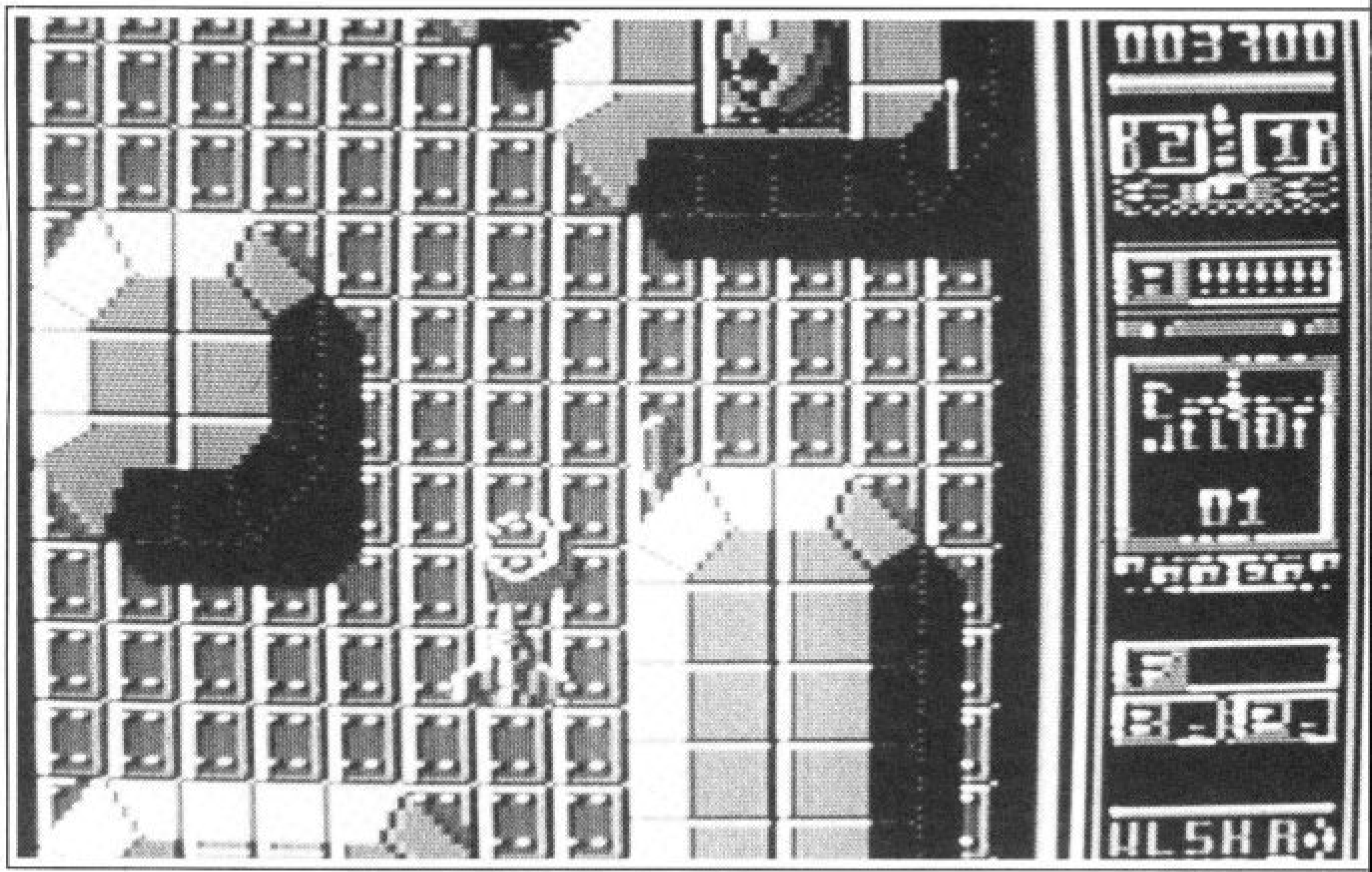
3) How far is Earth from the Sun?

4) Name the Russian probe to Mars that disappeared recently.

It's first out the CU compo sack for the winners, so answers on a satellite or a postcard to Forgotten Compo, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Compo closes on May 15.



One of the worst conversions yet.



XENON

For its time, *Xenon* in its 16 bit incarnation was a bit of a revelation. It was heralded as "arcade quality" by many, and sure enough, that was it's intention. There then appeared the Arcadia system, Mastertronic's first venture into the world of coin-ops. It was a game select system, not completely unlike Nintendo's Super Select System, and held, along with *Xenon*, a couple of extra Mastertronic titles, including *Sidewinder*. The console was fairly cheap, running completely off Amiga motherboards, which meant that the home software was identical to the arcade. It sold like hot cakes.

Not only was *Xenon* a revolution in home software, it was also the first product by 16 bit supremos, the Bitmap Bros. Now, you might have already noticed that the Bitmaps 'other' game, *Speedball* has also been converted this month, and very well too. This might have given you heart toward the 64 capabilities. *Xenon* will bring them crashing down. *Xenon* is a truly dire game.

The scrolling is smooth enough, but what a shame about the action. The collision detection is awful, as is the sprite masking. Should you fire a bullet, and no doubt you will find cause to at some stage of the game, rather than fire a neat little ball, you fire a large black blob that moves spasmodically up the screen. Should it come to within two character blocks of an enemy sprite, they die. This might be good for you, but it also means that the same applies when you get fired upon. A hit from an enemy bullet means the loss of one of your shield points.

The interesting thing about the shield points, and this makes the game a little bit harder than it already is, is the fact that you ony have half the shield points that you had in the Amiga version. The problem seems to lie in the way the converters have tried to make the game look similar to the Amiga version, to the point where they were prepared to cut down on the number of shield points so that the shield register could fit in the small box allocated.

The same idea of weapon expansion is here as in the Amiga version, but there seem to be a lot less available to you as in the 16-bit version.

At first glance, a conversion in the truest sense of the word, but at second glance, a steaming great mistake that should never have been allowed out of the Melbourne House stable. A joke, and no mistake guv.

Tony Dillon

Melbourne House
Price: £9.99

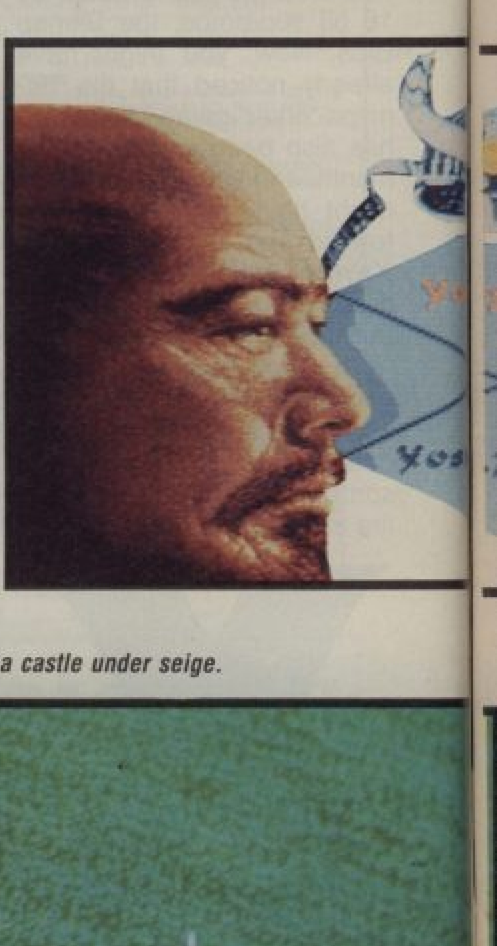
GRAPHICS	**64%**
SOUND	**58%**
PLAYABILITY	**47%**
LASTABILITY	**30%**

38%

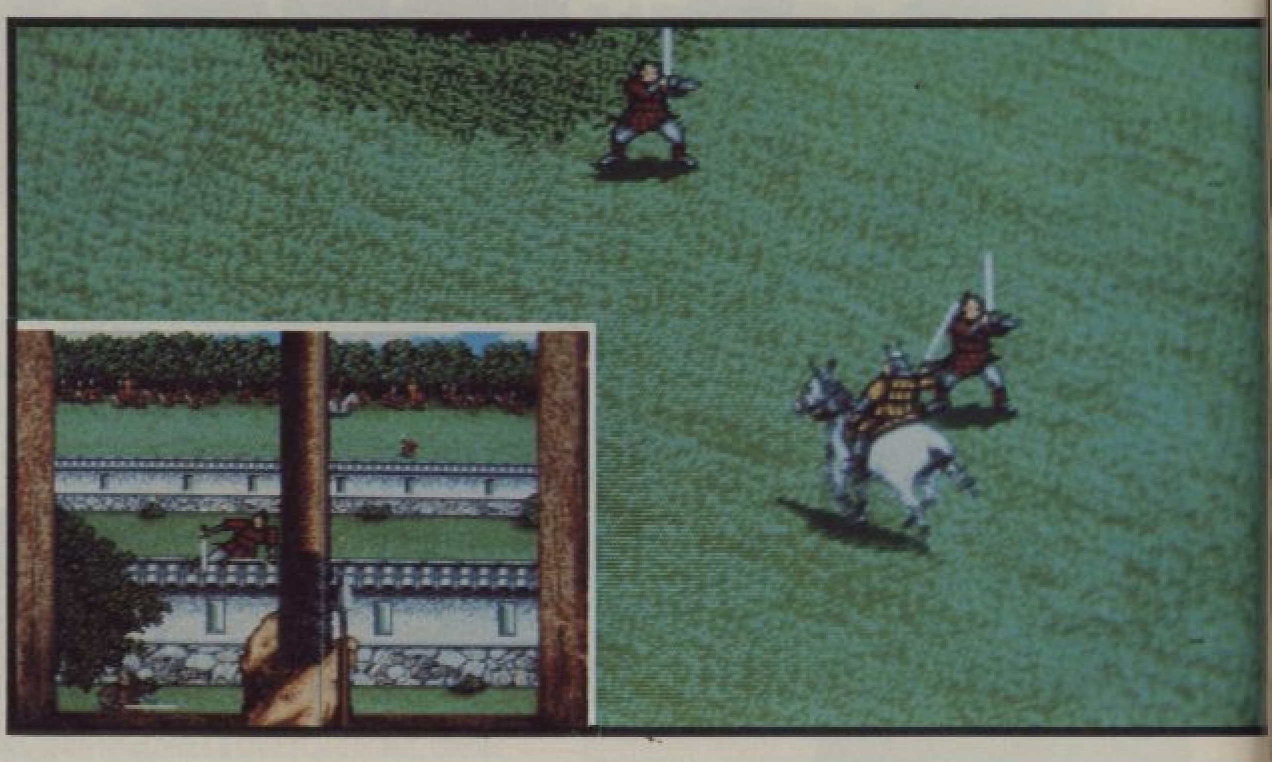


Preparing to quit your palatial home.

LORDS of the rising SUN



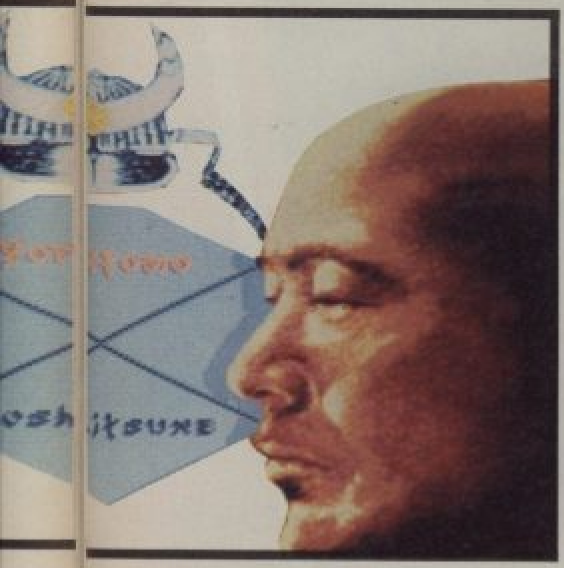
Charge your horse during a retreat to pick off a few stragglers, and (inset) a castle under seige.



Mirrorsoft/ Cinemaware
Price: £29.99

Arriving at a monastry you're offered several options.





Pick a brother. Whichever you pick determines the gameplay.

Since Cinemaware took the idea of the interactive movie seriously they've spent much of their time pursuing an interest with the kind of subject matter found at Saturday matinees: *Sinbad* was a fantastical Far Eastern adventure, *Rocket Ranger* a camp Forties romp, and *The 3 Stooges*, pre-war slapstick.

Having seemingly exhausted this source of inspiration they've turned their attention to subject matter of greater scope and depth. *Lords Of The Rising Sun* is their ambitious attempt to take a Kurosawa-like epic and turn it into entertainment software. This is 'Ran' for 16 bit micros.

Set in Twelfth Century Japan *Lords Of The Rising Sun* is a tale of warring feudal clans. It follows the fortunes of two brothers in their quest for power by way of a bloody conflict with an opposing clan. The game develops in the style of their earlier work *Defender Of The Crown*, a polished combination of arcade and role-playing elements, linked by location stills and decscriptive narrative. The sum of these parts blends together smoothly to form an impressive whole.

The detailed and, for once, interesting booklet enclosed in the packaging, makes the need to preçis the plot superflous. You have a choice of playing either of the two brothers in their attempt to regain power and honour for their family. This is achieved by gaining control of the forts of your enemy, the Minamoto clan. How you do this depends on your blend of strategy and arcade skills. These come into play at various times during the game, particularly if you play Yoshitsune, the more warrior-like of the two brothers.

These take the form of a number of interactive sequences, some of which you can bring on, others you have no control over. Of the latter kind, two spring readily to mind, one when your castle's under siege in which you fire arrows from a castle window at onrushing warriors. The other occurs when you're surprised by a ninja assassin armed with shurikens — you have to block them with your sword as they're thrown. Miss them and nasty splurts of blood fly out until everything goes red — end of game.

Of the sequences you have control over, there is the retreat when you can charge your horse through troops, fight a battle and, best of all, lay siege to a castle. This takes the form of a small neatly drawn warrior under your control. You have to guide him through the castle grounds to the keep in what rapidly becomes a frantic Gauntletesque battle, sometimes with dozens of opposing troops.

Much of the game though is played from the beautifully drawn map. *Lords Of The Rising Sun* plays in real time, and the map reflects this as clouds drift across the skies above the archipelago. As you move your forces around you may watch their progress. Sending out scouts for reports on troop movements and positions is crucial, as is regularly reviewing your own forces.

The scope of *LOTRS* is breathtaking. It truly is an epic in all senses of the word. It takes a grand story with heroic events and gives it tremendous breadth and depth of gameplay. The strategy is absorbing, the arcade interludes relevant and entertaining. There's many hours of enjoyment here.

Visually *LOTRS* is a truly stunning game. The graphics, both of the arcade sections and of the stills are superb. The latter though are often animated and the silhoutted screens, with their saturated colours are outstanding. They lend the game still more atmosphere.

Whilst what sound exists is good — there's an oriental tune, and some sampled battle effects — large patches of the game are played in silence. It's a minor gripe, but some kind of extra aural accomponiment would have added more, say in the way the ethereal soundtrack works with *Populous*.

Lords Of The Rising Sun ranks as Cinemaware's finest intereactive movie yet. It has a superb combination of disparate yet mutually complementary elements that combine to make one of the most comprehensive pieces of entertainment software yet released. Sayonara!

Mike Pattenden

GRAPHICS	**93%**
SOUND	**73%**
PLAYABILITY	**94%**
LASTABILITY	**92%**

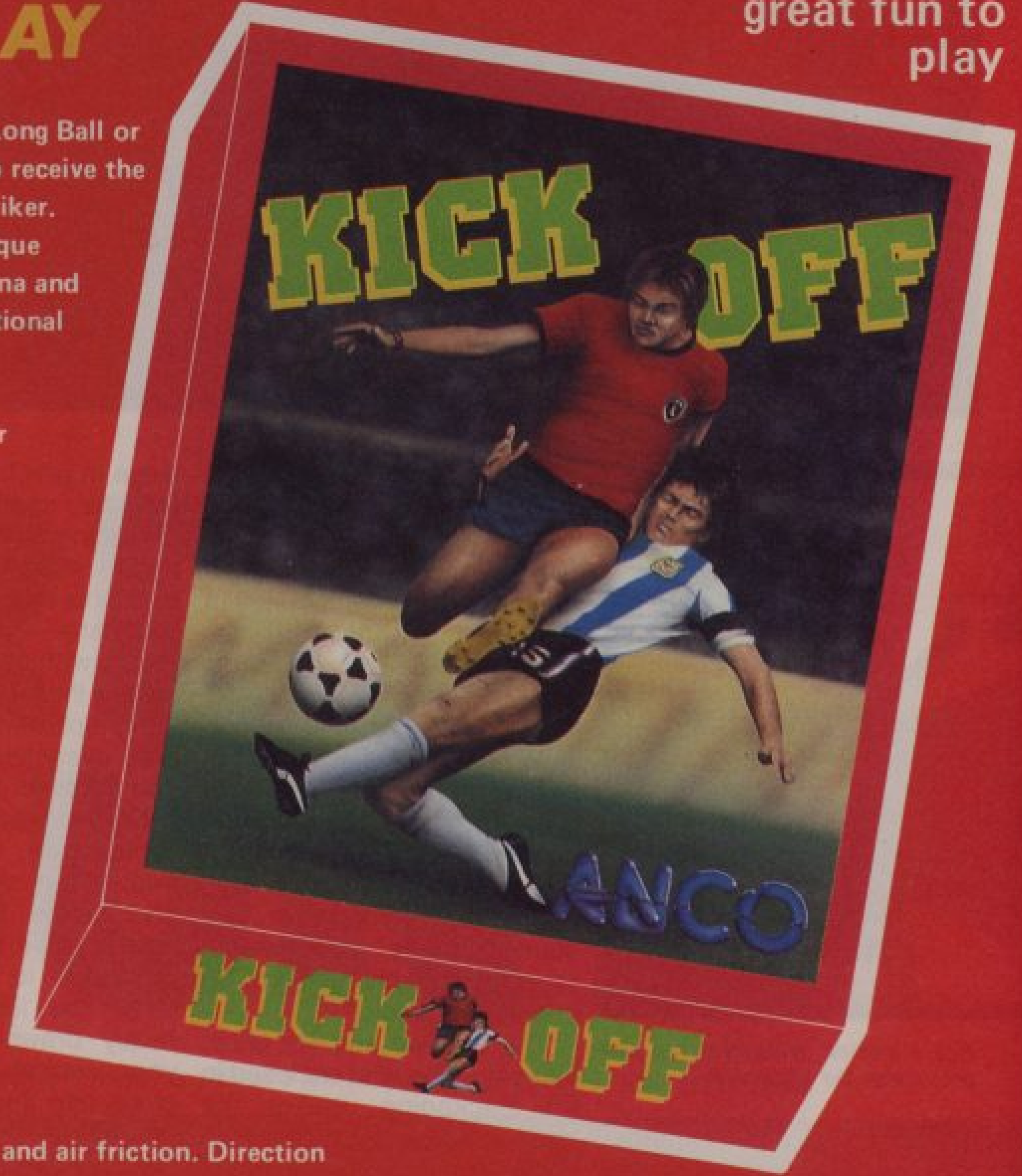
94%

KICK OFF



BLISTERING PACE
PIXEL PERFECT PASSING
SUPERB TACTICAL PLAY

A Soccer Simulator which is not only accurate and realistic but is also great fun to play



Whatever your style of play may be, be it playing the Long Ball or playing the Sweeper, your players will be in position to receive the passes, control the midfield and tackle an advancing striker. Each player on the field is an individual with a unique combination of four attributes - Pace, Accuracy, Stamina and Aggression. Watch out for the Brazilians at the International level, they are dynamite.

* Full size multi-directional scrolling pitch with scanner showing all the players on the field.

* Option to practice and learn ball control, take corners and practice penalties.

* 5 Skill levels, International to Sunday League. The levels of both teams set separately. The ultimate challenge is the defeat of the star studded team of Internationals by the Sunday League of no hopers. A super human test of skill and concentration.

* One or two players option. * 4 distinct tactics.

* League competition for 1 to 8 players. Load and Save League facilities.

* Simple controls to dribble, shoot, pass, chip or head the ball or do a sliding tackle.

* Amazing ball simulation takes account of the ground and air friction. Direction changing breeze at the higher skill levels

* 9 types of Corner kicks, Penalties, Yellow and Red cards and a host of other features like players getting tired by the end of the game, time wasting, injury time, etc.

AVAILABLE ON	
AMIGA	£19.95
ATARI ST	£19.95
CBM 64 Cassette	£9.95
CBM 64 Disk	£14.95
IBM PC Comp.	£24.95

PLAYING IT IS EASY
MASTERING IT WILL TAKE TIME - A LOT OF TIME



AMIGA



AMIGA

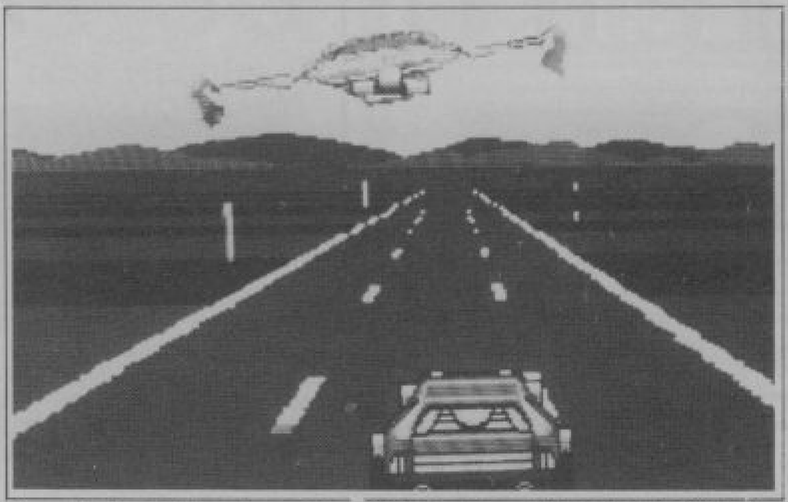


ATARI ST



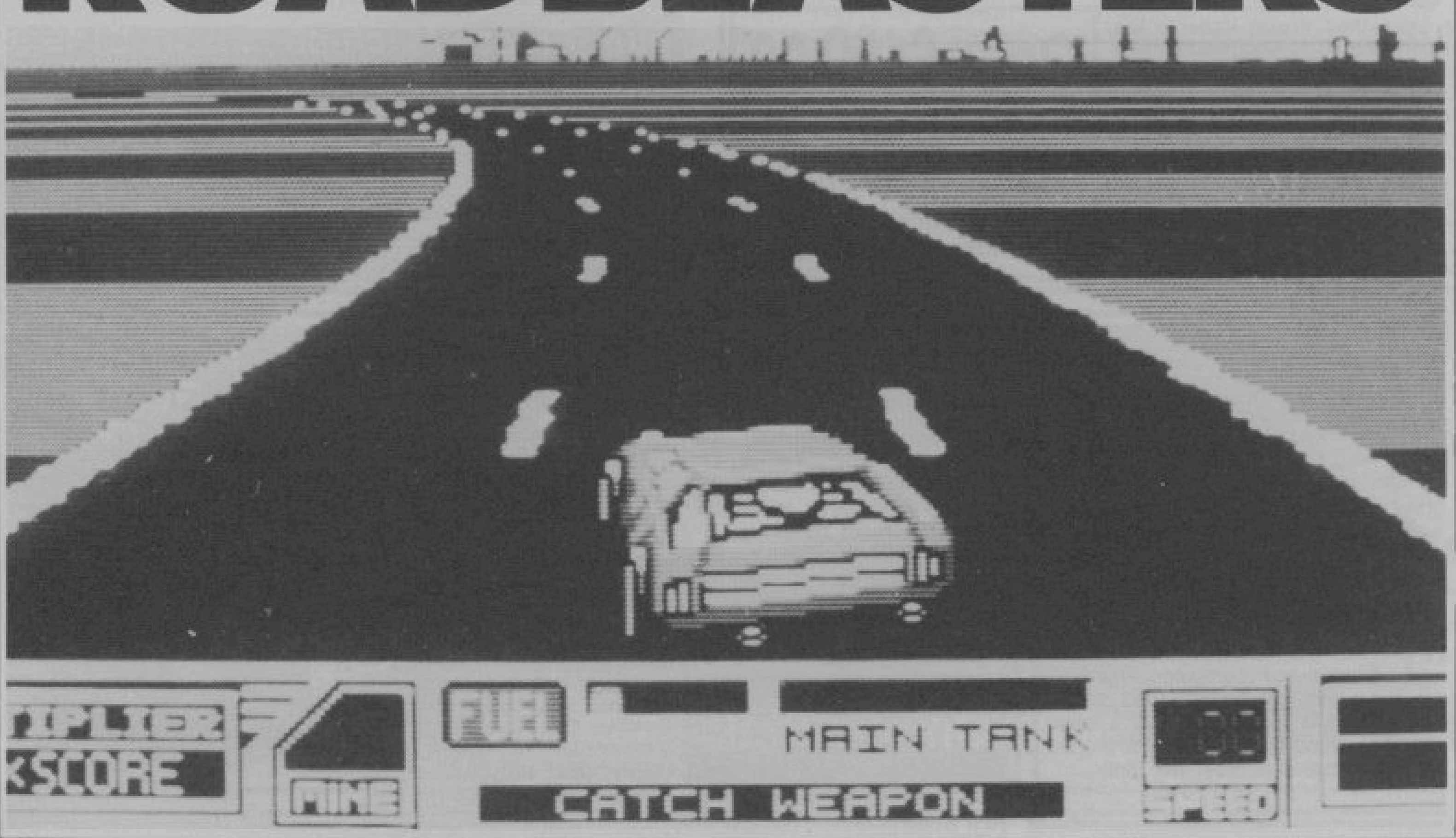
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Roadblasters was a disappointment to all upon its home computer release. For once, nobody got the good end of the stick. US Gold held up its hands in defence crying "Wait! You haven't seen the 16-bit version yet!" And then they went into a-game-being-programmed-like silence. For months, nothing was heard. Then Activision released *Super Hang On*, a perfect conversion and the best road racing game to date.



On my God, it's the return of V! and (below) Quadphoton death obliteration.

ROADBLASTERS



Coo, everybody thought, maybe *Roadblasters* will be good. Prepare to have your hopes dashed.

Roadblasters is awful. There is no other way of putting it. I could say that it's as bad as the 64 version, but at least the 64 version was smooth!

Before I really take it to bits, you might be interested in what *Roadblasters* is. It's a road-racing, get-through-billions-of-stages-in-the-fastest-time-possible without-running-out-of-fuel-type affair like the late *Out Run* (RIP). It also has lots of other cars that have to be shot or avoided, while at the same time you have to avoid the mines that lace the roads, and shoot out the gun emplacements that line stretches of tarmac. Some of you will now say "Well, that's just a rip off of lots of other games that are around, *Highway Hawks* for example". *Roadblasters* was in fact the arcade original, it's just taken quite a while to get here.

On the Amiga version, the story is a little different. Roll slowly across fifty fairly short stretches of road. Move in and out of traffic in small jerks. Oh no, there's a car ahead, and he's in a different lane to you. Don't worry, fire. It'll probably hit him anyway.

As you probably have guessed, I don't think all that much of *Roadblasters* on the Amiga. It's slow, jerky, unplayable, uninspired, dull, boring, pointless, cabbage, Den Watts *(pardon? — Ed)* and a pretty bad conversion. Avoid like a concert by The La's (*shouldn't that be "by Anthrax" Tone*?).

Tony Dillon

US Gold
Price: £19.99

SOUND	**60%**
GRAPHICS	**58%**
PLAYABILITY	**42%**
LASTABILITY	**24%**

35%



Ohmigosh, Roy Orbison's back!

SPEEDball

They said it couldn't be done. They were wrong. The title that ushered in a new era of 16 bit gaming has, belatedly, now reached the 64, and boy is it good. Not only does it (relatively) look, sound and play well as its 16-bit parent, it has all the addictive qualities that have made the phrase, 'anyone for *Speedball*?', an everyday term down on the first floor, where sister mag the Ne lives.

Now if you are sitting there looking a bit perplexed, I guess you missed out on all the fun. *Speedball* is *the* sport of the future. It's been said before, but a quick play makes it believable. As a game, it's a bit like five-a-side football, only the (metal) ball is carried.

At the start of a play, players are shown facing across an opening in the centre of the pitch. From this rises a dome, not completely unlike those in *Xenon* (another Bitmap Bros title, by the way!). This dome then spits the ball out in a random direction. From then on it's a fast and furious scramble to score.

The man currently under control is a lighter colour than the rest of the team. As with most football-type games, the player you control is the one nearest the ball. Collecting the ball when at waist height is just a matter of running your player into it. When the ball is passing overhead, pressing fire makes the player jump up to catch it. Fire and direction makes the player lunge in that direction for the ball.

When the opposition has the ball, there are only two ways you can get it from them. You can wait and try to intercept it when they pass, or you can resort to violence. You too can be Brian Clough for a day as you swing your fists left, right and centre, punching out all and sundry, or as our East End barrow boy Mark Heley would put it "Give 'em a kick-in'".

Speedball is fast and playable, just like it's Amiga counterpart. All the little gameplay quirks are there, like being able to punch out the opposing team's goalkeeper, making that much needed late equaliser a little easier.

The graphics are almost as good as the Amiga version too. The only visual bit that has lost anything in conversion are the sprites — they're slightly blockier. Apart from that, everything is still in there, from the hand punching through the wall of steel in the loading sequence, to the pictures of each team.

Even the sound is the same. The in-game tune is the same as the Amiga, and I do mean the same.

The perfect downward conversion? Probably not, but the closest anyone has been yet.

Tony Dillon

CU SCREEN STAR



The marble of it all.

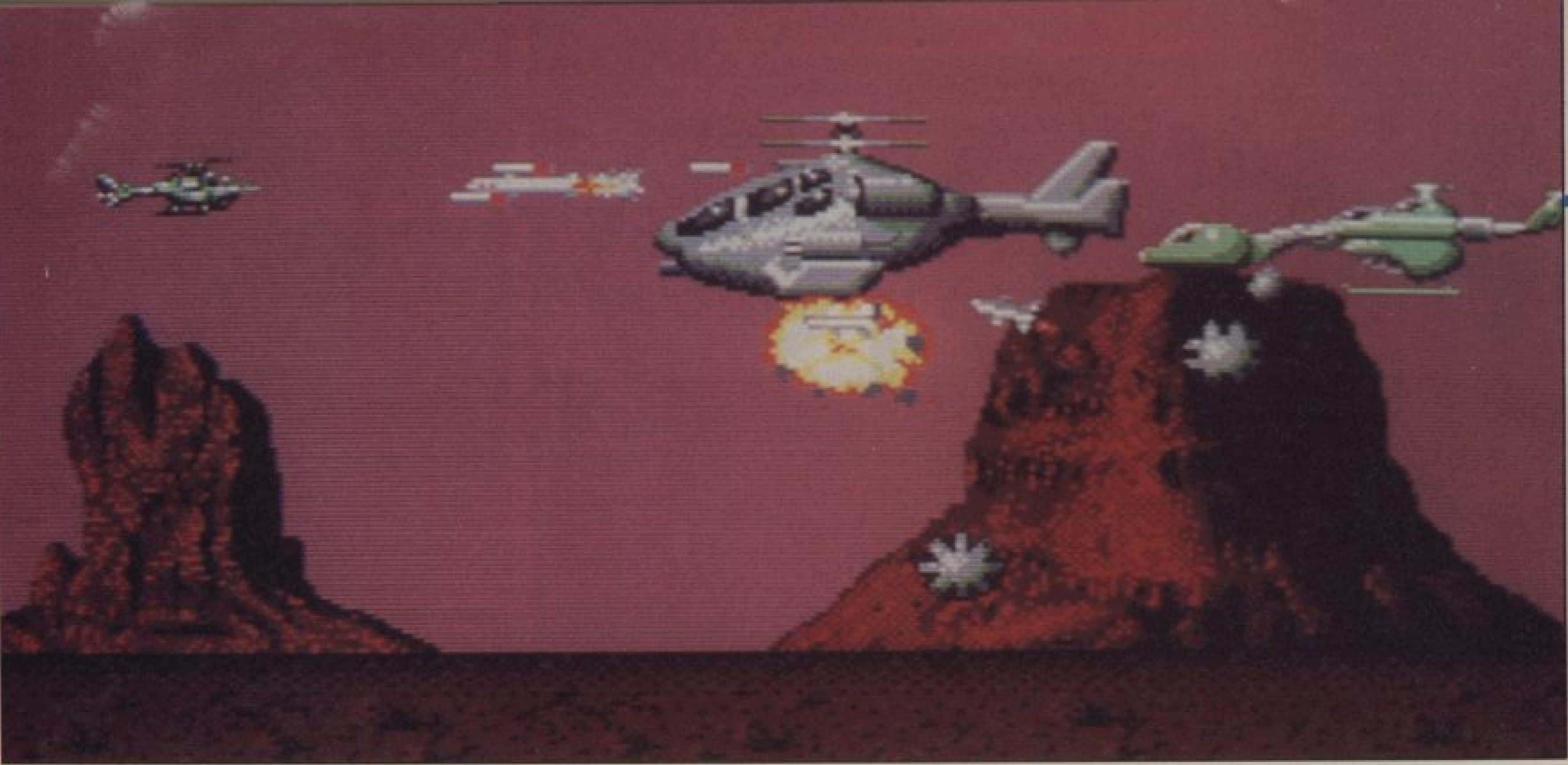


Get the little green guy.

Image Works
Price:
£8.95 cass
£12.95 disk

GRAPHICS	82%
SOUND	91%
PLAYABILITY	95%
LASTABILITY	80%

88%



SiLKW

What works in the arcades doesn't necessarily work in the home. You couldn't hope for a better example of this than *Silkworm*, drowned out by dedicated cabinets and *R-Type* clones, its appeal — as a straightforward unglamorous — blast was limited. On the small screen, however, it really comes into its own. Every byte is crammed full of action so explosive it can cause severe neural spasms just watching it in demo mode. *Silkworm*'s great novelty is that it can be played simultaneously by two players: one playing a helicopter and the other a jeep on which is mounted a heavy machine gun. The two are hardly equals, however, the 'copter being able to whizz all over the screen, while the jeep is stuck with bouncing up and down at the bottom. The idea, although it's a perfectly good game in the one player mode, is to co-operate, hence the different high score tables for the two machines.

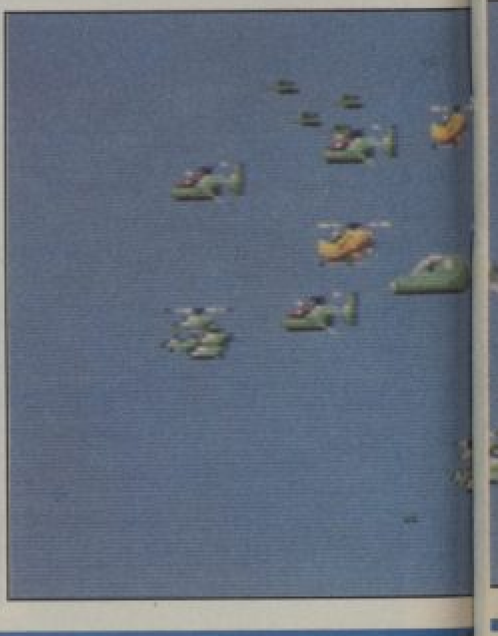
At first glance that might not look like an unbeatable combination for a shoot'em up, but it works. The arcade version is faithfully reproduced here, the graphics are sharp, the sprite detection perfect and the joystick response a joy to behold. As far as I can see there are no annoying little idiosyncracies or bugs — and the game flows smoothly from level to level.

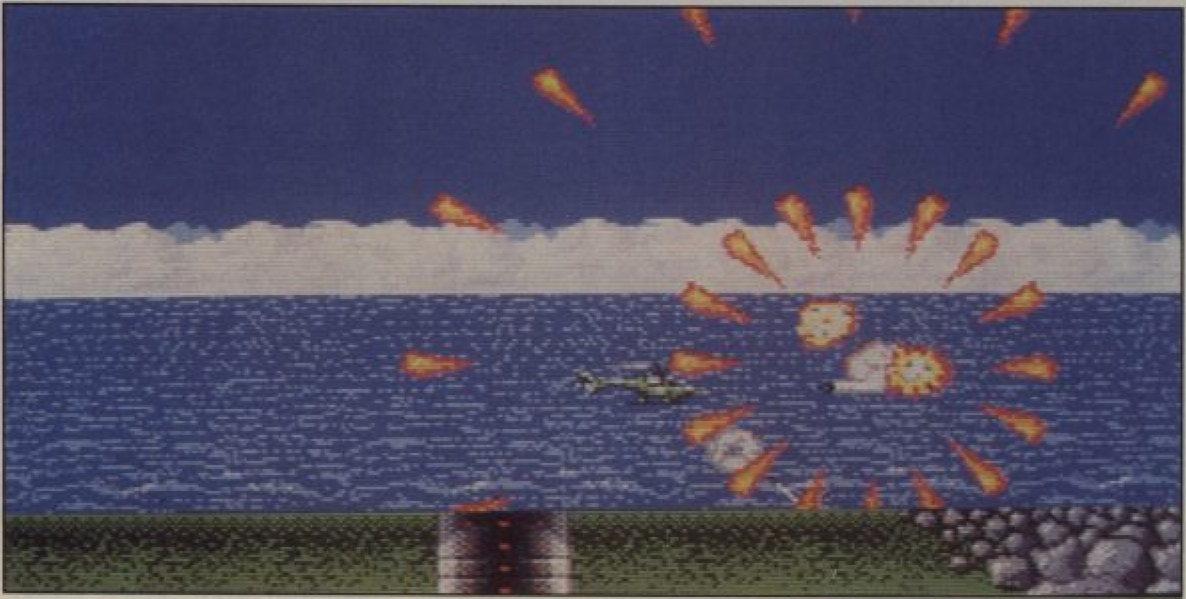
What makes *Silkworm* really outstanding, however, is the superb range of opponents for you to get around and destroy. At the bottom there's an indicator which tells you how many of the enemy you've obliterated. Each time it drops to zero, a "goosecopter" appears (That's a goose-shaped helicopter of course). Dispatch that, which is far from a doddle, and some handy little icons pop up giving you double fire, rapid fire and so on. This considerably adds to your arsenal of firepower and you're going to need it to deal with nasties like the indestructable transport helicopter which belches out dozens of venomous autogyros, or the mole — taken straight from Thunderbirds' — which, if you're not careful, burrows through your jeep, or the super-tanks bristling with ballistic missiles . . . you get the picture?

The sound effects are excellent too. Meaty explosions and ricochets pound your eardrums after and during each encounter. The only slightly dodgy one is a clinking sound which sounds like a sample of someone beating a frying pan with a spoon. At least in the uproar it's distinctive. On the version which I played, the game had been completed with the exception of the music. Hopefully this'll have little effect on the game other than to provide it with a nice little tune. You certainly don't

COMMODORE USER SUPERSTAR

Sales Curve
Virgin
£24.95 disk





Looks like time for fireworks.

ORM



Swarming with nasties.

Aaargh, it's Mike Smith.



feel there's anything missing without it.

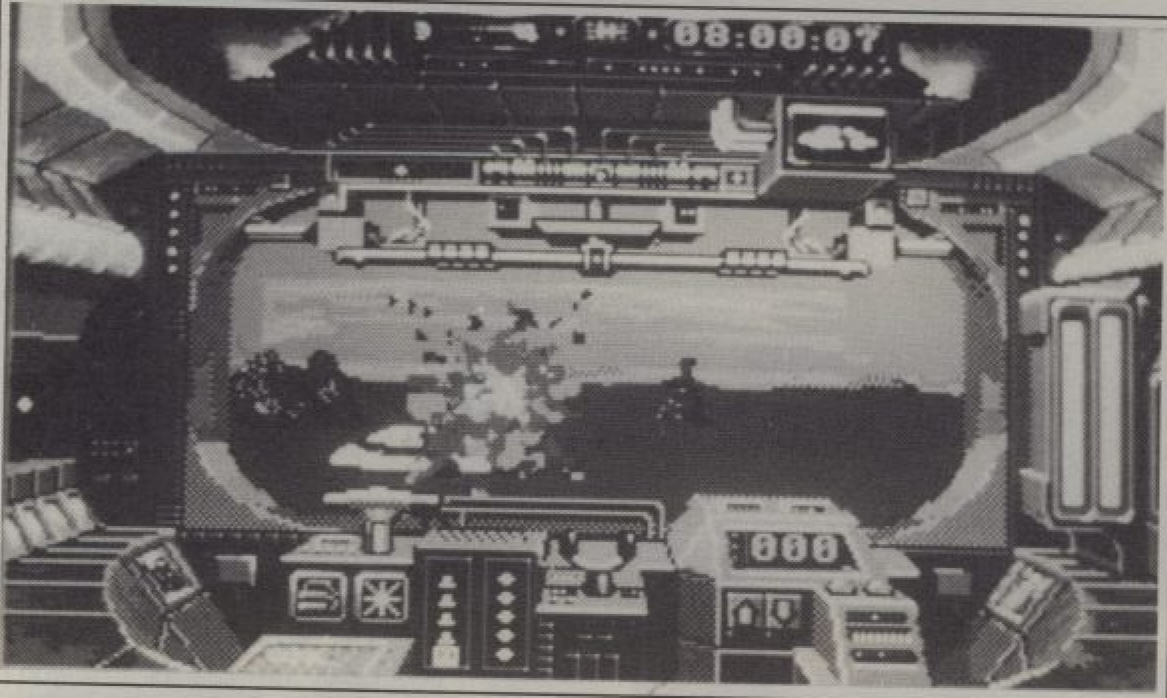
The first couple of levels will lull you into a false sense of security. It's not that they're amazingly easy, but they're certainly nothing that should trouble an experienced game player. The end-of-level guardians, a supercopter and supertank, respectively, are down right easy. They may be tough, but it's only the jeep that really has any problems with their sedate firepower. Make the most of it, it won't last. By the fourth level the screen is almost constantly filled with plumes of fire, huge explosions and all size and shape of missile. At this point the shields change from being a luxury to a necessity. They occasionally appear at random as small sparkling clouds, but most of them will have to be got by shooting out mines which are scattered sparodically around the ground. If you get a second shield, or shoot into one, you get a smart bomb. This is one of the most satisfying effects in the game, as everything on screen instantly vapourises.

The real trick of a well-constructed blast is to jack up the pace, difficulty and general sensory overload without making the game impossible or, as more often happens, just frustrating. *Silkworm* does this brilliantly. You don't have to be an amazingly talented game player to enjoy it, but it'll test out even the very best of you. *Silkworm* is also good fun , especially in the two player mode. For me and just about everyone else here this makes it about the best shoot'em up available on the Amiga. Highly recommended.

Mark Heley

SOUND	**91%**
GRAPHICS	**90%**
PLAYABILITY	**96%**
LASTABILITY	**89%**

93%



OPERATION NEPTUNE

Infogrames Price: £24.95

Deary, deary me, this isn't very good is it? As a matter of fact, I seem to be having a spell of bad luck at the moment. All the games I get aren't any good (*sorry Tone — Ed*). Not that they don't have good ideas behind them. A lot of them promise to be quite good, *Operation Neptune* being quite a prime example. But when it comes down to it, they either just haven't been presented as well as they might, or they just don't work as a game.

I'm not sure which camp *Operation Neptune* falls into. Maybe the dull display could be jazzed up a bit? Use brighter colours perhaps? Maybe the game idea could be improved a bit? The idea of a mad professor threatening to destroy the world is fine enough. He has lots of underground bases, all inter-linked and these contain his weapons. The only way you can destroy them is by piloting your submarine above the inter-connecting tubes, and

STEVE DAVIS

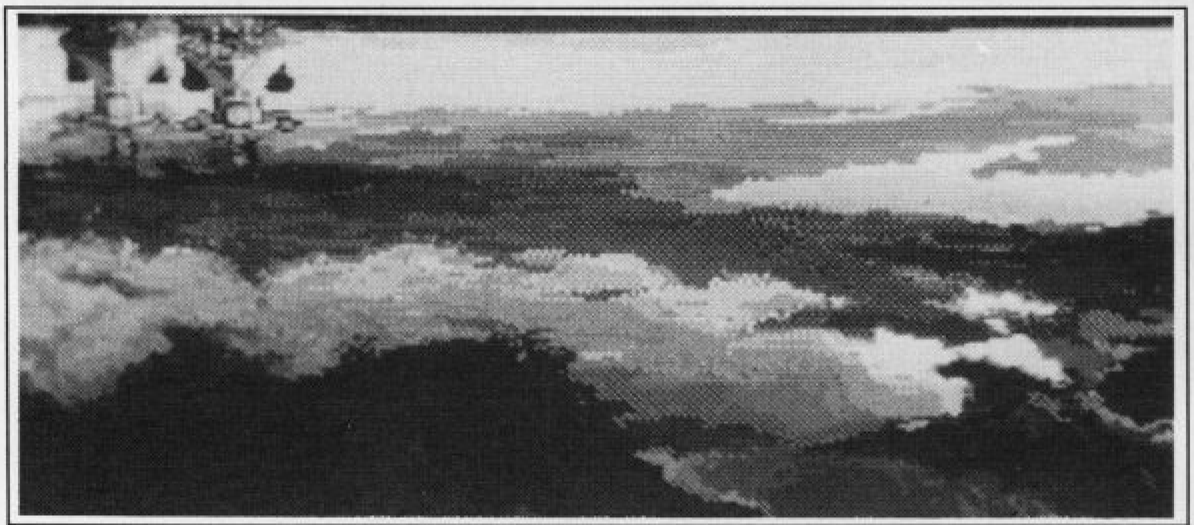
Now these are what I call nice touches. A nice full colour shot of Steve on the loading screen. The entire theme tune to BBC snooker sampled clear as a bell. And just to prove it, if you didn't believe it the first time around, they've even printed the signature of one Steve Hans, as an "authentic" touch. He's probably a friend of Steve's or something.

Here's an interesting point of conversation that you can bring up at a dinner party while trying to distract your employer's wife from the huge, bellowing, snorting sounds coming from grandpa as he mutters away in the corner. A long time ago, when *Steve Davis World Snooker* appeared for the first time on 8 bit, it was hailed as the best of its kind, a title it only recently relinquished to *3D Pool*. Amiga *Steve Davis World Snooker* is appalling. Graphically it's great. Sonically it's great. Animation is smooth — and variation is high enough to

For those of you watching in black and white, Steve is on a red.



CDS
Price: £19.99



People always have to mess around on water, don't they?

then — leaving the sub and going down in the guise of a frogman — to drop a time-bomb, then get the hell out of there.

The frogman bit is one of the two sub-games. The other comes into play, as it were, when you get attacked by the same force that you are fighting. At this point you go into the game's saving grace. You get out of the sub once again, only this time on an underwater jet bike and play an *Afterburner*-like game. You are viewed from behind and you have to bob and weave in and out of the fast-approaching reeds, plants and objects, while at the same time shooting down all the enemy fighters and nasties that dive down on you from above and fire dozens of missiles in your direction. The one thing I can't understand is the mentality of the enemy pilots. There is only one of you, and there are loads of them, all on screen at once. Sounds like a bit of an unfair fight to me. Sounds a bit like a lost battle. But no, you see, even though there are up to half a dozen enemy fighters on screen at once, only one attacks you at a time. The rest just bob about in the distance waiting for their turn like Megadeth fans standing in line at the side of the stage, just waiting for their chance to jump off.

The graphics on the whole are well up to Infogrames standard. Still, graphics are attractive but the animation is a bit dodgy. The intro sequence is really nice, and colour has been used well throughout; but I wish things weren't all so dark. The jetbike sequence is really fun and the fast 3D update works really well.

Operation Neptune is just another Infogrammes game. Nice graphics, a bit short on gameplay and short-lived.

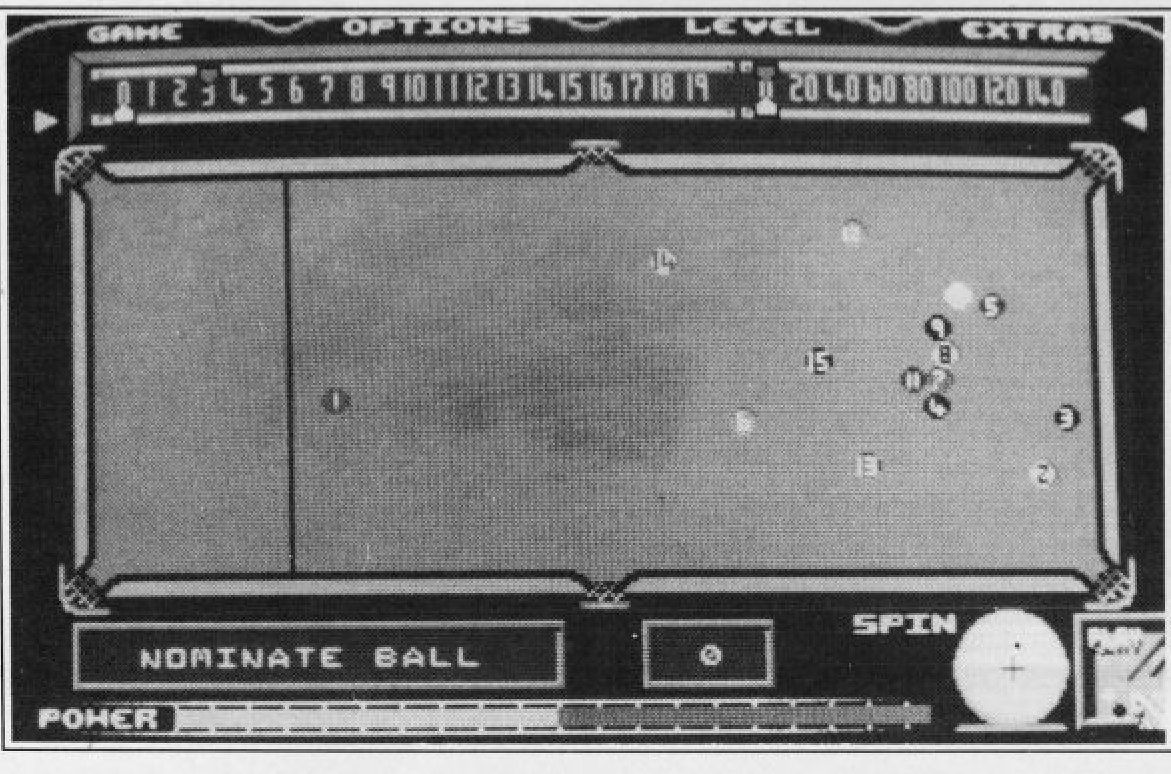
Tony Dillon

GRAPHICS	76%
SOUND	62%
PLAYABILITY	58%
LASTABILITY	49%

62%

WORLD SNOOKER

Two ball in the bottom pocket wethinks.



retain interest. The problem? It's just too damn inaccurate.

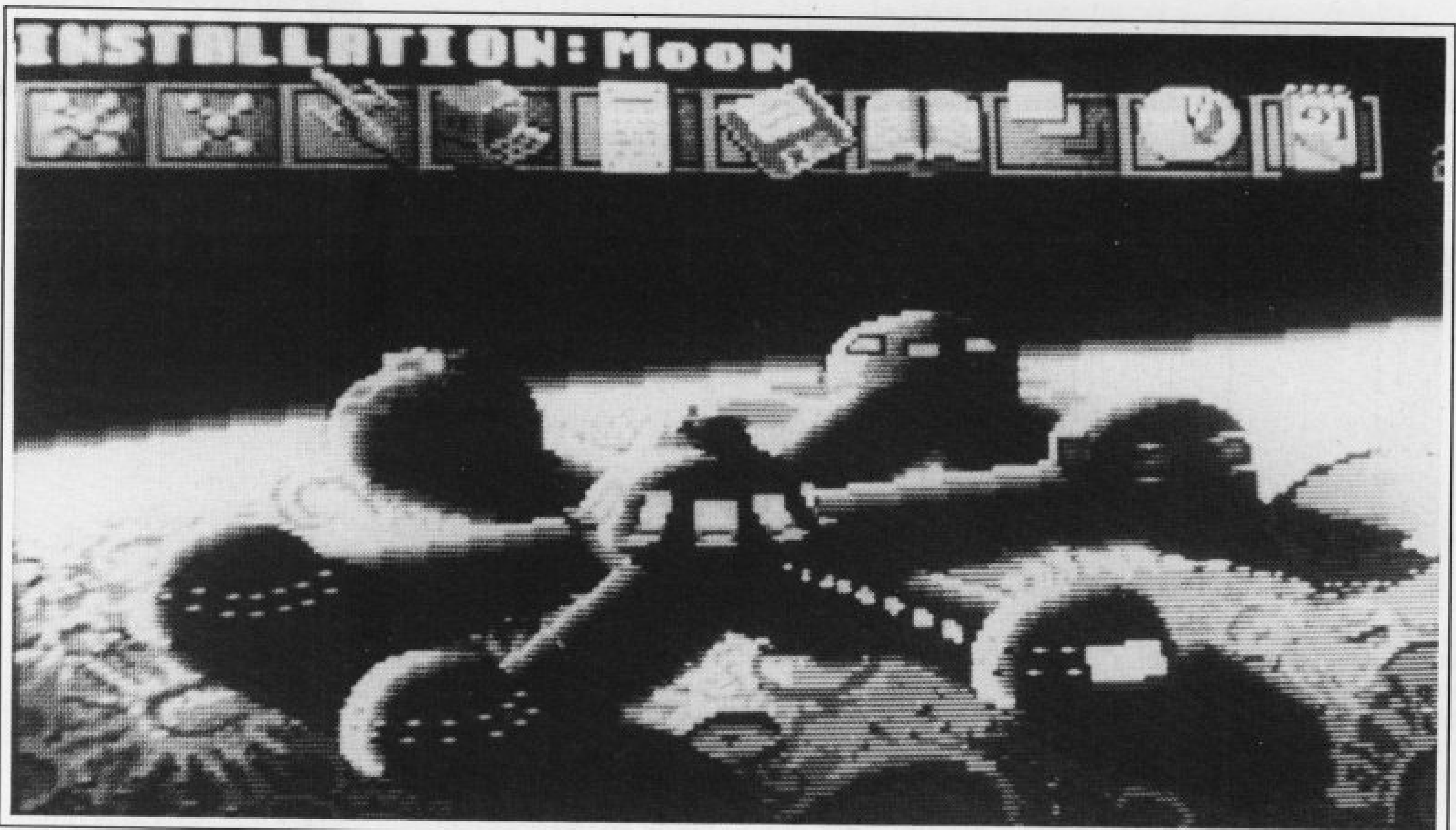
Once you have decided which of the six games you wish to play, you begin to notice the inaccuracy. You are presented with a short line that points in the direction that the cue ball will go when you take the shot. The problem is, only angles of about 10 degrees seem to make many difference to the outcome of the shot. But no matter how perfectly you set up the shot, the contact ball still shoots off in a completely unexpected direction.

This spoils what is in all other respects a very competent game. It could have been so good, that's what's annoying. Why oh why did they have to mess it up? Oh well, it's back to the 64 version for me.

Tony Dillon

GRAPHICS	83%
SOUND	76%
PLAYABILITY	42%
LASTABILITY	40%

51%



Nice, if you like watching "Space 1999".

MILLENIU

This is a game that Activision are not quite sure how to categorise. The fact that it is not easily fitted into a convenient commercial slot is in itself a welcome sign that this is a game completely out of the ordinary.

An asteroid has collided with earth, and the catastrophic damage caused to the planet has made it uninhabitable.

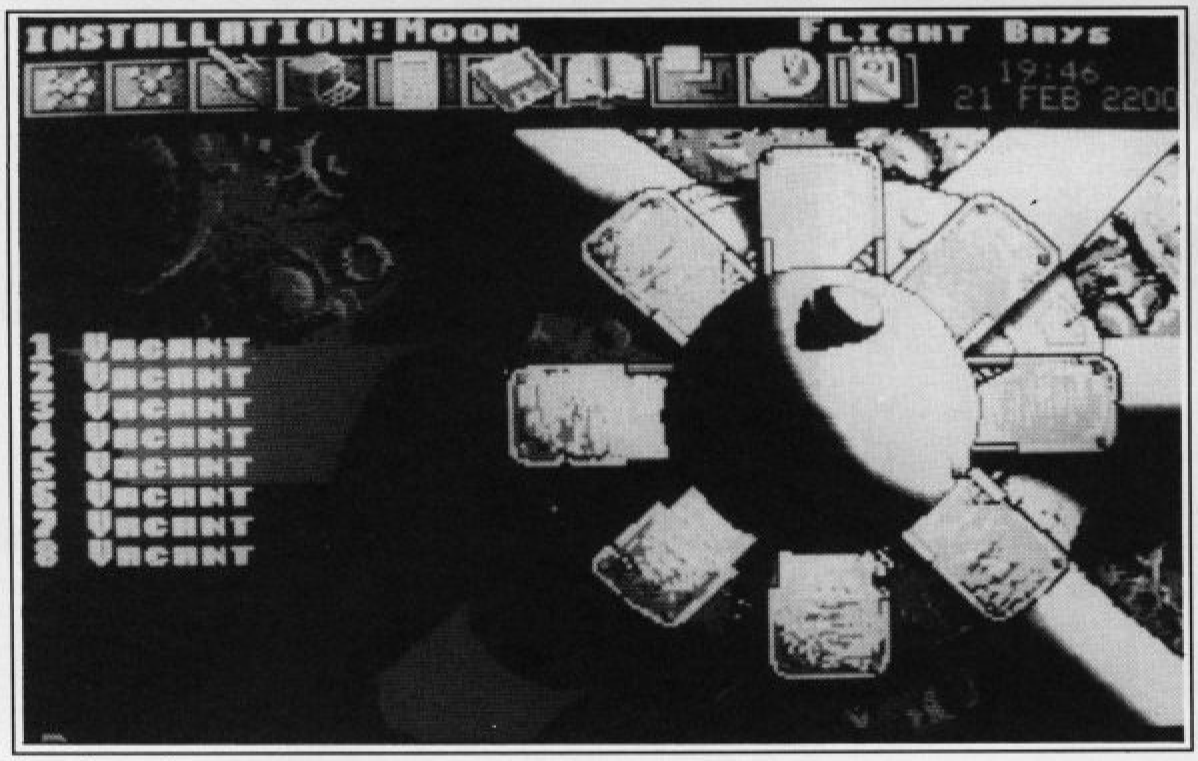
Foreseeing such a possibility, Mankind had set up a self-sufficient colony on the moon. Its aim was to seek out useful-looking planets and moons, and using a technique called "terraforming", make them capable of supporting life. Now the race is on to "terraform" the earth itself. But before operations can commence, much research must be carried out, and supplies of minerals unavailable on the moon must somehow be obtained.

The player starts out with the moon base at his disposal. A relatively minor affair, the base runs on batteries, mining what minerals it can. The solar system must be explored using unmanned probes, in

Squarehead looks like a Roman god.

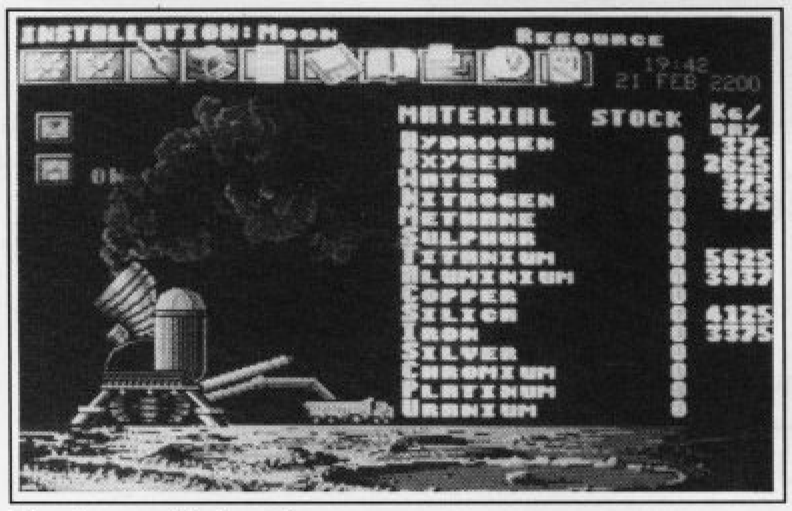


Activision
Price: £24.99



Vacancies on the moon.

UM 2·2



Mine those useful elements.

order to find those planets which require life-giving elements. But before a probe itself can be built, a greater power source must be assembled first, and this too must be researched before manufacture. Once made, the base's energy supplies can be hooked up to it, and work on the probe can be transferred to the flight bay, prior to launch. When it arrives at its pre-set destination and is landed, the player loses direct contact with it. At this stage, research into the destination planet may be initiated.

Later, if thought worthwhile, a craft of a different kind may be sent there, to establish a new colony. The problems in producing them become progressively difficult. More and more power is needed, and worse, a material shortfall of elements not available on the moon shows up.

The mode of play is almost entirely by mouse. A picture of moon base forms a sort of top-level menu, and as the cursor arrow is moved across it, the function of each section is displayed, and can be selected by flicking. Going in deeper, if the research section is selected, a file-type graphic offers research into seven different types of project — energy, transport, weaponry, and so on.

Since research and production take time, not to mention flights, the real-time clock of the game can be advanced by hours or days.

Moving around from function to function to sub-option is very slick, with the one exception I found in the controlling of spacecraft. Exit from the control function is clumsy, and the requirement to intervene and auto-land a craft that has achieved orbit seems unnecessary.

As time progresses, significant events are announced through the automatic display of a bulletin board, which can be accessed at any time for reference.

The instructions in the manual are minimal. This is deliberate, for to give too much detail in them might give away some of the surprises the game has in store for you. Yet it is a little unrealistic to suppose that after researching a project you have no idea how it functions! This is the case for the various types of spacecraft available — it seems you must fly them and learn by experience how to use them.

One thing that certainly wasn't clear to me at the outset, and is worth bearing in mind if you intend to play this game, is that only one project can be researched, and only one item can be in production, at any one time.

Millenium 2.2, originally written as a text game for the PC by Ian Bird, was picked up by Activision as an ideal candidate for window and mouse interfacing. The resulting graphics are superb without being spectacular, and suit the mood of the game admirably. Similarly, the sound, consisting mainly of low-level sound effects, like the background noise of heavy mining machinery accompanying the resource screen, heightens the sense of atmosphere, as well as being an aid to identifying which option you're in.

Arcade? Strategy? Adventure? You must make your own mind up — but be sure of one thing — this is more a long-term project than a game.

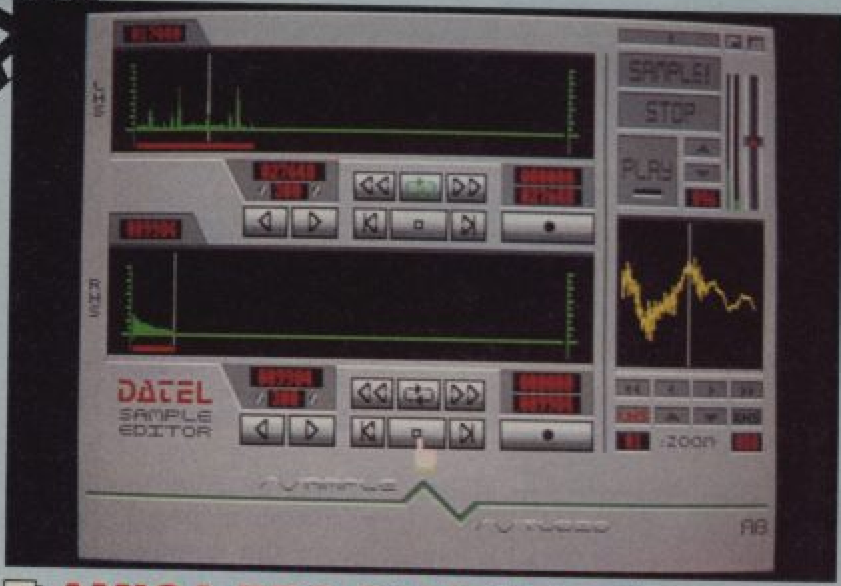
Keith Campbell

SOUND	**80%**
GRAPHICS	**82%**
LASTABILITY	**86%**
PLAYABILITY	**86%**

84%

AMIGA

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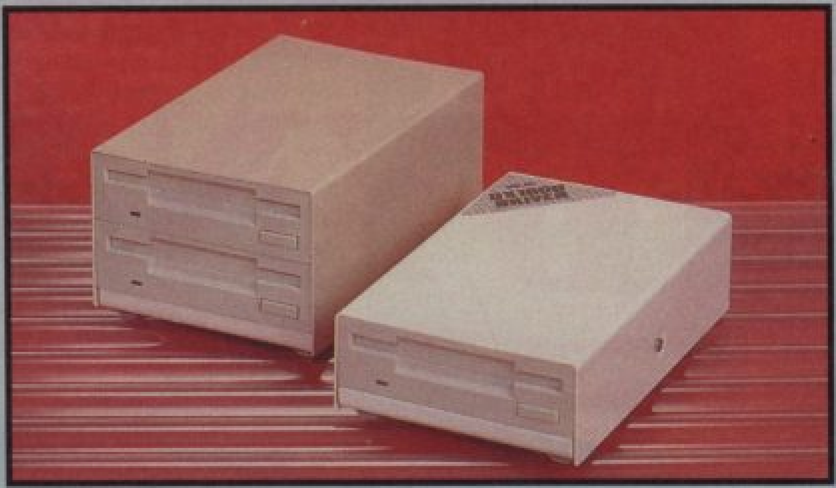
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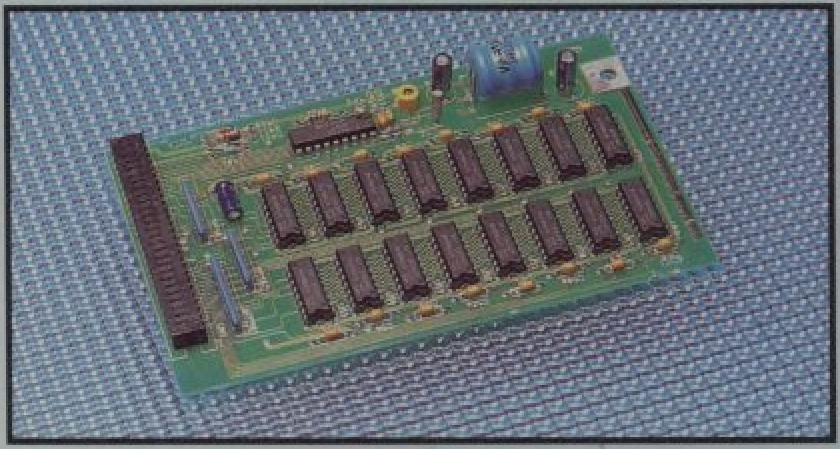
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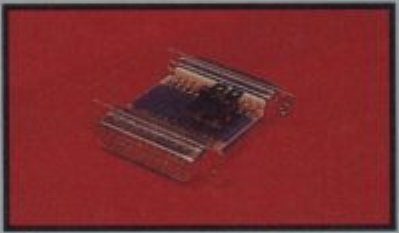
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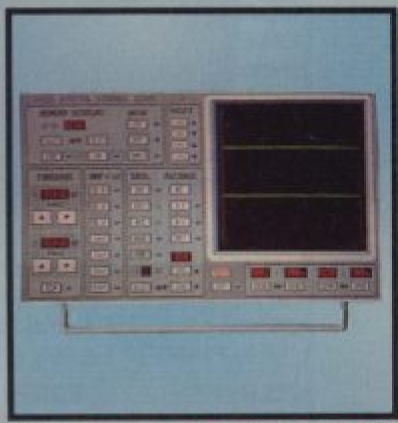
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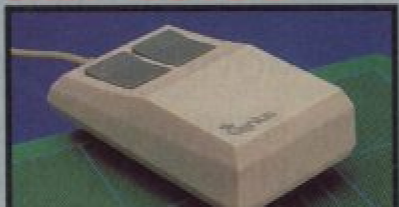
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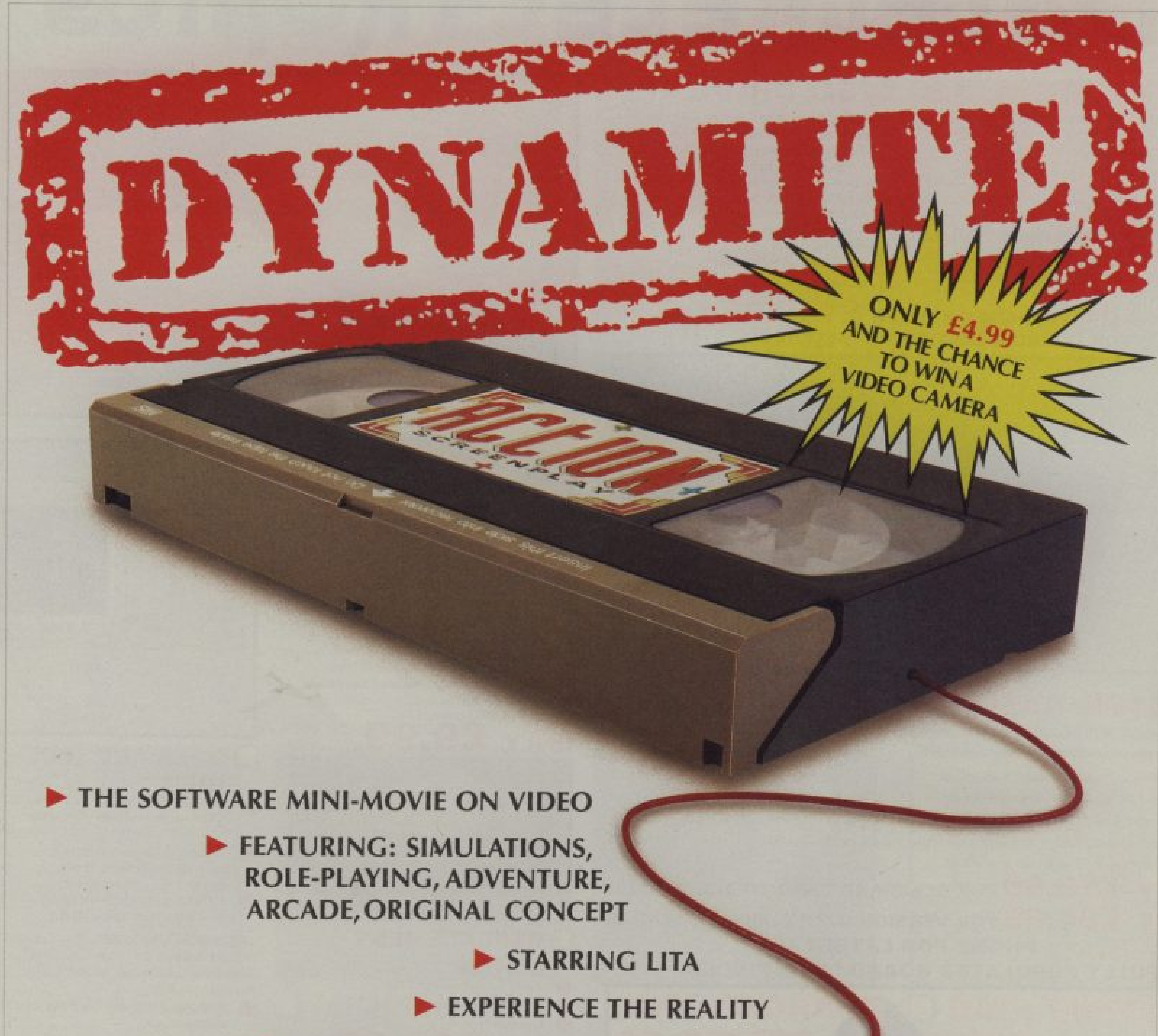
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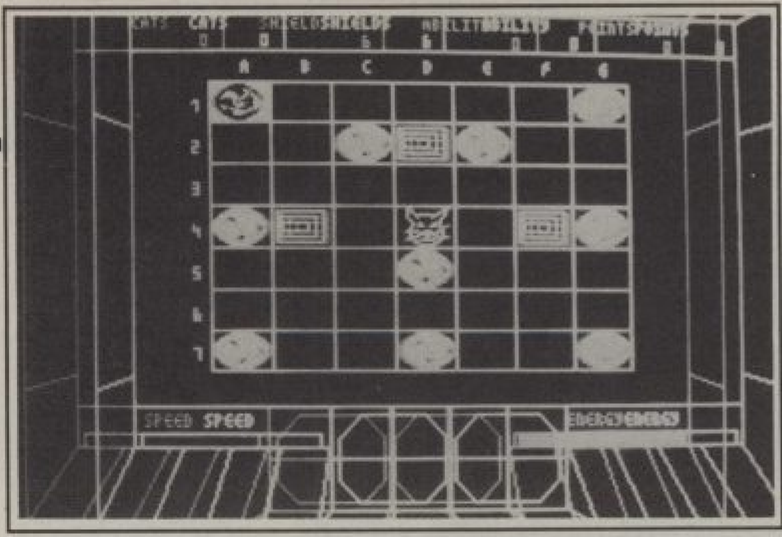
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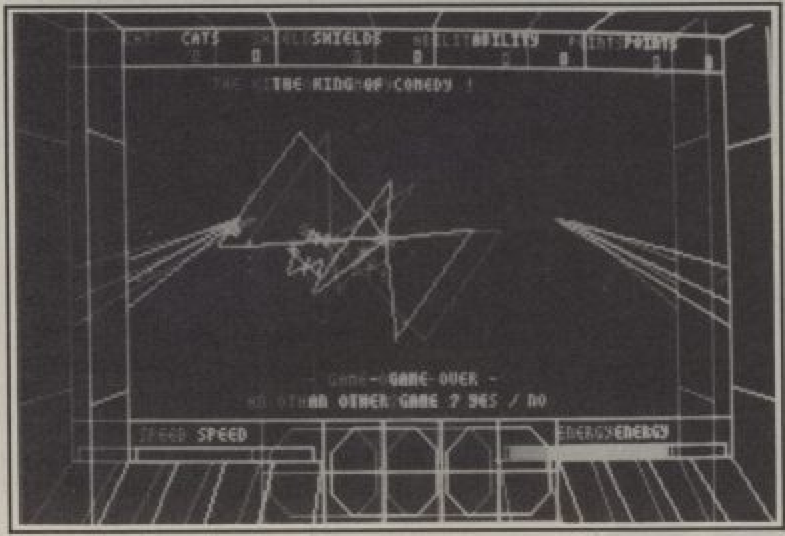
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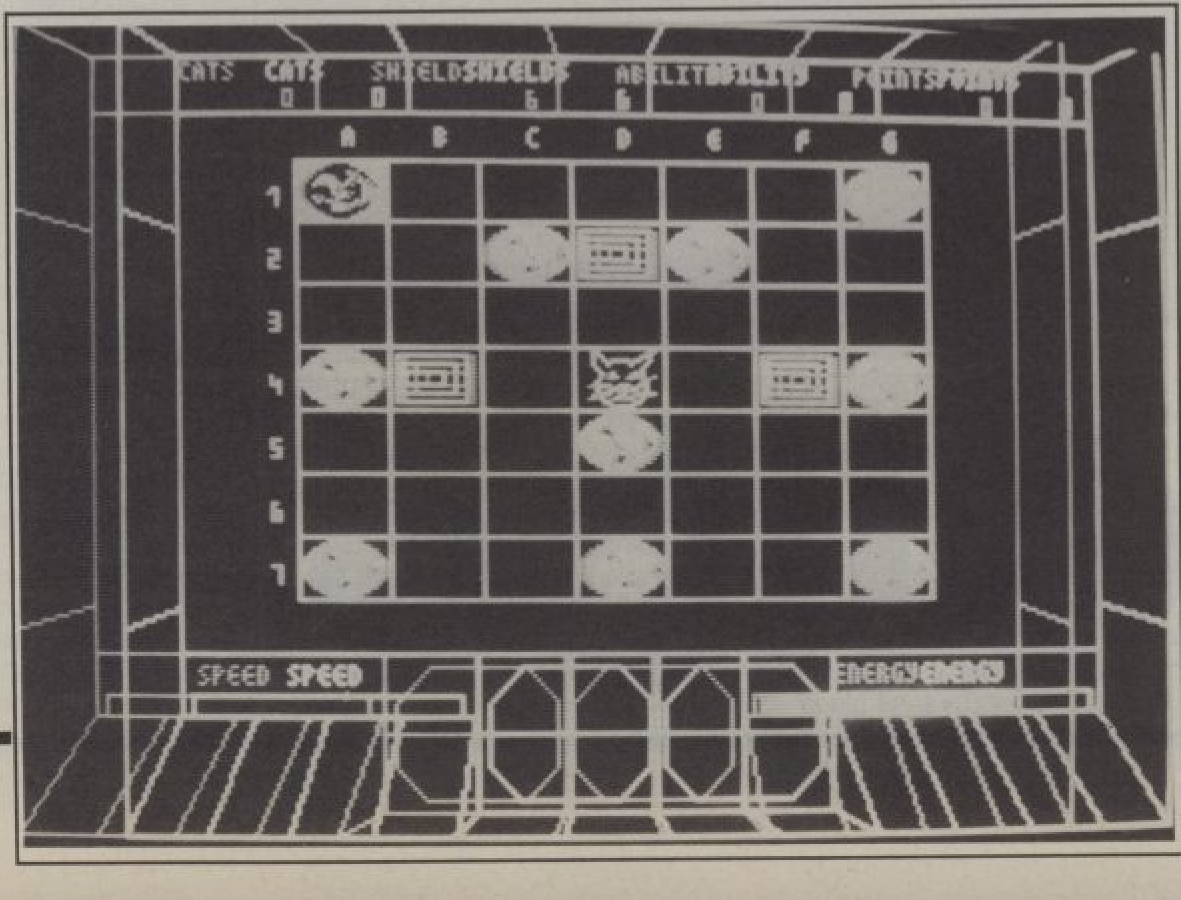
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WANDERER



In the distant future there exists a confederation of ten planets that are controlled by the overlord Vadd. You are the *Wanderer*, a space mercenary, and you have been hired by the confederation to destroy Vadd. To do so you need a disruptor, but disruptors don't come cheap.

The idea is to fly between planets, trading to collect money to save up for the disrupter of your dreams. Sounds pretty run of the mill until you find out what you trade — your precious cargo is playing cards! To make money you must make the planets' 'hands' better. An economy controlled by playing cards? Do me a favour!

Needless to say, Vadd's cronies are out to stop you and will do their best to deplete your shields and thus destroy you. When you start you have six shields and an ability rating of zero. The ability rating is increased by shooting enemies, and it governs how far you can move across the galactic map and how many of the three black holes you can enter. If your shield reaches zero, but you still have some energy, you will be sent into limbo where you have a chance to win the right to continue the mission.

Wanderer uses vector graphics which should mean that they move smoothly and quickly, right? Wrong! They move jerkily and slowly and everything is presented in glorious monochrome.

The sound is just as bad as the graphics, a few spot effects and a merry little tune (to celebrate your demise) are all you get.

Gameplay is slow and repetitious. Basically you get some cards, fly somewhere else, trade them in and then go through it all again. It looks like a lot of parts of other games badly glued together. The black hole level looks very much like the tunnel game from *Master of the Lamps*. I can't see anyone getting much enjoyment out of *Wanderer* for more than a couple hours, so steer well clear of this one.

Mark Mainwood

AMIGA

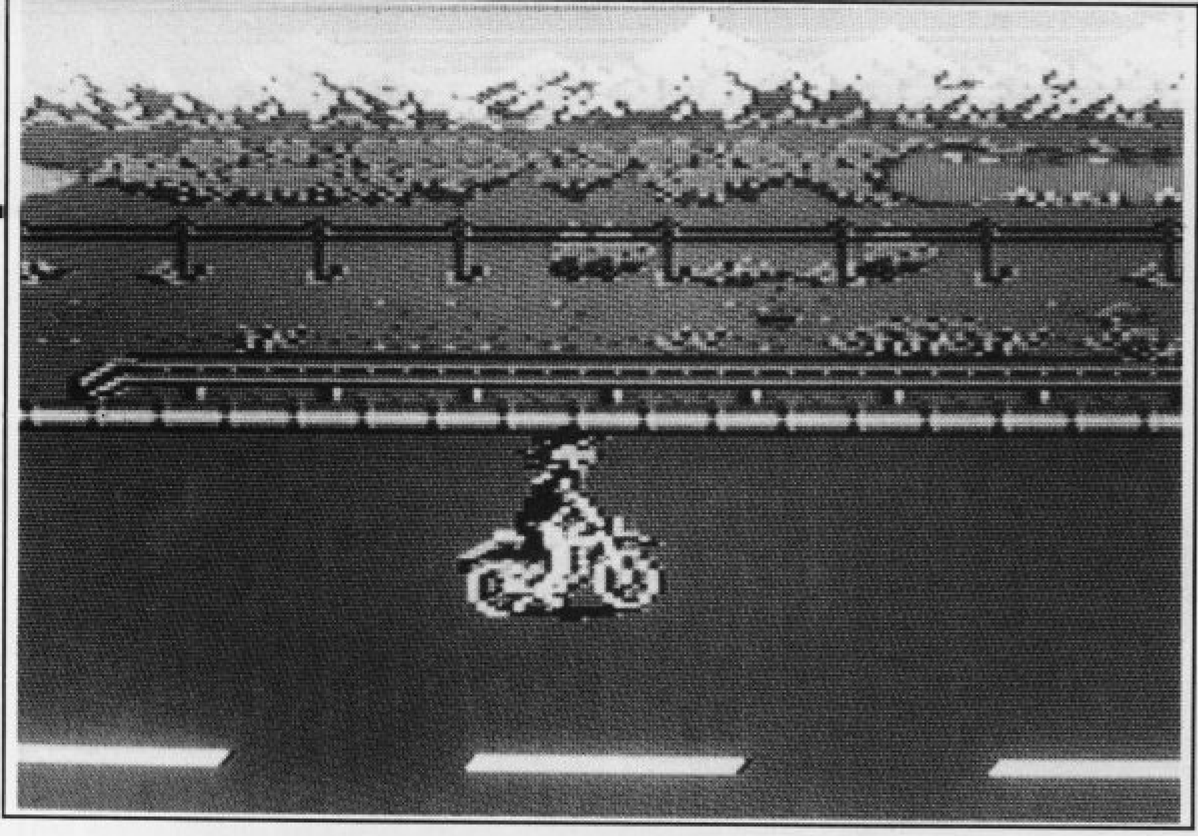
PRICE £19.99

Graphics are a little better and a lot smoother, you can switch the game into 3D mode (3D specs supplied) but it doesn't look very 3D to me. The Amiga version is single colour like it's 64 counterpart, gameplay is improved due to the extra speed but it still gets boring after a couple of hours.

GRAPHICS	52%
SOUND	37%
PLAYABILITY	50%
LASTABILITY	37%
OVERALL	42%

GRAPHICS	45%
SOUND	37%
PLAYABILITY	40%
LASTABILITY	27%

35%



A disfigured biker on the 64.

DANGER freak

Rainbow Arts
Price:
£9.99 cass
£14.99 disk

Remember the theme to "The Fall Guy"? "I've been on fire with Sally Fields, I've made love to a girl named Bo, yes I've had Farrah in the sack, I've been in love with Kim Basinger. Oh I'm the unknown stuntman, la de da da da"? What a great life eh? All the danger, excitement, and women you could want. Excitement yes, women yes (or no depending on sex and/or sexuality) but danger? What sort of person thrives on danger?

The Danger Freaks, an elite band of stuntmen and women thats who. The idea behind this game is to carry out all the stunts in a certain movie without killing yourself and without

Gilbert

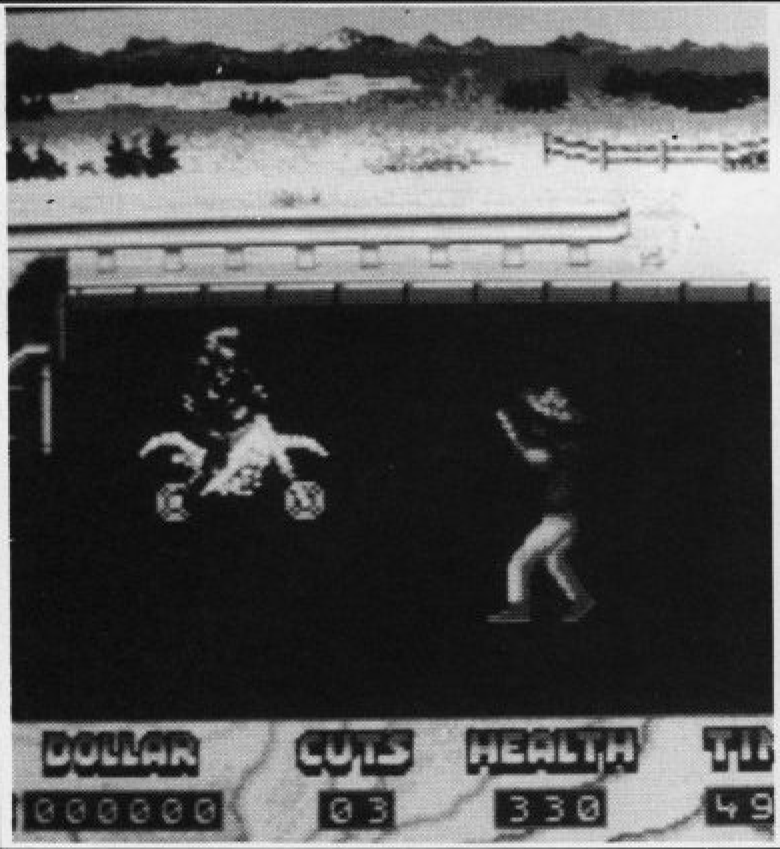
It seriously worries me that our kids are growing up watching programs being presented by snotty, green, Spurs fans (well aren't they all?). And that's Gilbert, rising star of Get Fresh and *Gilbert's Fridge*.

In order to boost his megastardom and his ego, Gilbert has decided to accept the offer of appearing in another series on Earth. Now all Gilbert's fellow Drillians have great problems in handling Gilbert bragging about his fame, so in an attempt to stop him getting to Earth on time to sign his contract they have



Gilbert prepares to float off, but where's Charlotte?

Again Again
Price:
£9.99 cass
£14.99 disk



Biking past a Mexican firebomber in the Amiga version.

going over budget. Flash tricks and breakages of any equipment are expensive. Smashing into anything or falling off or over things is damaging.

You are given three attempts to complete each of the stunts, which are composed of three sections. The "racing forward very fast" section, the "run to the getaway vehicle" section and the "clamber aboard the helicopter" section.

The racing forward bit consists of you moving at top speed, weaving in and out of obstacles such as violent policemen, holes and rampant sharks. Certain obstacles take different approaches to get around. Barricades need to be ducked under, potholes need to be wheelied over. Sharks need to be avoided etc.

Graphics aren't very good unfortunately. Sound isn't that much better: the intro tune is poor and the in-game FX aren't really anything in the way of a step up.

Not Rainbow Arts finest. A surprisingly sub-standard quality product from a company famed for raising standards.

Tony Dillon

GRAPHICS	**67%**
SOUND	**59%**
PLAYABILITY	**71%**
LASTABILITY	**51%**

58%

AMIGA

PRICE	**£19.99**

There's little to separate this from the 8 bit version for the usual minor improvements in sound and graphics. The gameplay is the same which makes this even less of a good buy than the 64.

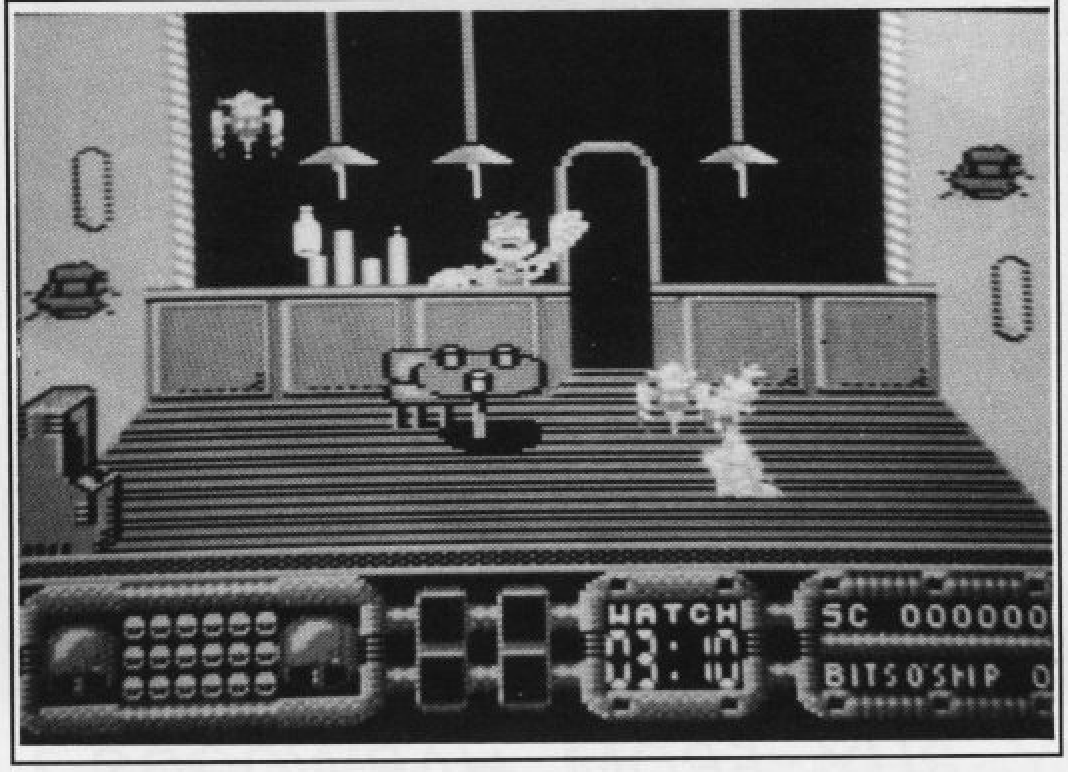
SOUND	**56%**
GRAPHICS	**62%**
LASTABILITY	**65%**
PLAYABILITY	**60%**
OVERALL	**57%**

broken his space craft into several pieces, which they have secreted about the planet.

Not being completely heartless, Gilbert's mates have told him that if he can beat them at their favourite video games they'll let him have a piece back. All very well, but Gilbert has only got twenty-four hours in which to make it to Earth, and every time he loses a game an hour will be deducted from the clock.

The games can be played in any order, that is when they have been found. Drill is big, containing oceans, swamps and cities all populated by nasty creatures who seem to hate Gilbert even more than his friends do. An example of the kind of games you are likely to find is a gem called *Sprout Wars*, a shoot 'em up whereby you have to save your sprouts from the Bihelze bugs by attacking them with leeks.

Pint of Corillia Wine and put a head on it.



There are three other games on top of all this which have to be 'clocked' in order to complete the game overall. And to make things worse some they're hidden in places like swamps or beneath oceans.

Gilbert is an enormous game, hundreds of scrolling screens, five arcade games, hordes of nasties and a great soundtrack. All of which lead the programmers to assure me there were a mere two bytes left in the memory by the time they were finished. Take it as you will.

This, I am afraid to say, qualifies as a slightly-above-average game and nothing more. It takes a long time to find the arcade sequences, and often proves infuriating. It could be worse, but then it could be a whole lot better.

Mark Patterson

GRAPHICS	**67%**
SOUND	**62%**
PLAYABILITY	**56%**
LASTABILITY	**54%**

60%

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At last, a game for Yorkie Man.

SUPERTRUX

The *Supertrux* trophy is the most coverted trucking award devised. Nine European countries have come together to sponsor the event and award the prize. They've also agreed to let the thirty ton trucks ruin their roads and terrorise their motorists. You take the wheel of the truck and the idea is to negotiate a route through the nine countries, avoiding hazards on the way. After you have successfully made it through one country the road forks to give you a choice between two more countries.

Sound familiar? That's right. it's *Out Run* with trucks. In fact *Supertrux* is actually closer to *Out Run* than *Out Run 64* was. The 64 version of *Out Run* didn't allow you to chose your route, the graphics were pretty awful and the road side effects just seemed to gracefully float past. *Supertrux* has taken the same format and improved it vastly.

The road moves quite smoothly and convincingly as do the other hazards. Background scrolling is also good, giving a view of the country you are currently racing in. The graphics around the road also give an indication of your location. Although road graphics are quite varied the trucks aren't, all the other trucks look exactly like yours with a different colour scheme.

Sound is a bit of a let down, there's a reasonable title screen tune but in the game all you get is the throaty 'roar' of the engine picking up speed.

Supertrux is certainly playable, a good control system with no gears to worry about means that you can concentrate on the road and avoid hazards. Some countries have a fork in the road so your choice of route expands still further; some routes may be short cuts, others may be very difficult. This means that when you've finished the game, and that could take quite a while, you can always go back and try a different route.

Bearing in mind the limitations of the 64 I think that the programmers have done a good job on *Supertrux*. If you liked *Out Run* but were disappointed with the 64 conversion then you could find *Supertrux* a decent substitute.

Mark Mainwood

Keep on truckin'.



Elite
Price:
£9.99 cass
£11.99 Disk

GRAPHICS	70%
SOUND	35%
PLAYABILITY	70%
LASTABILITY	65%

62%

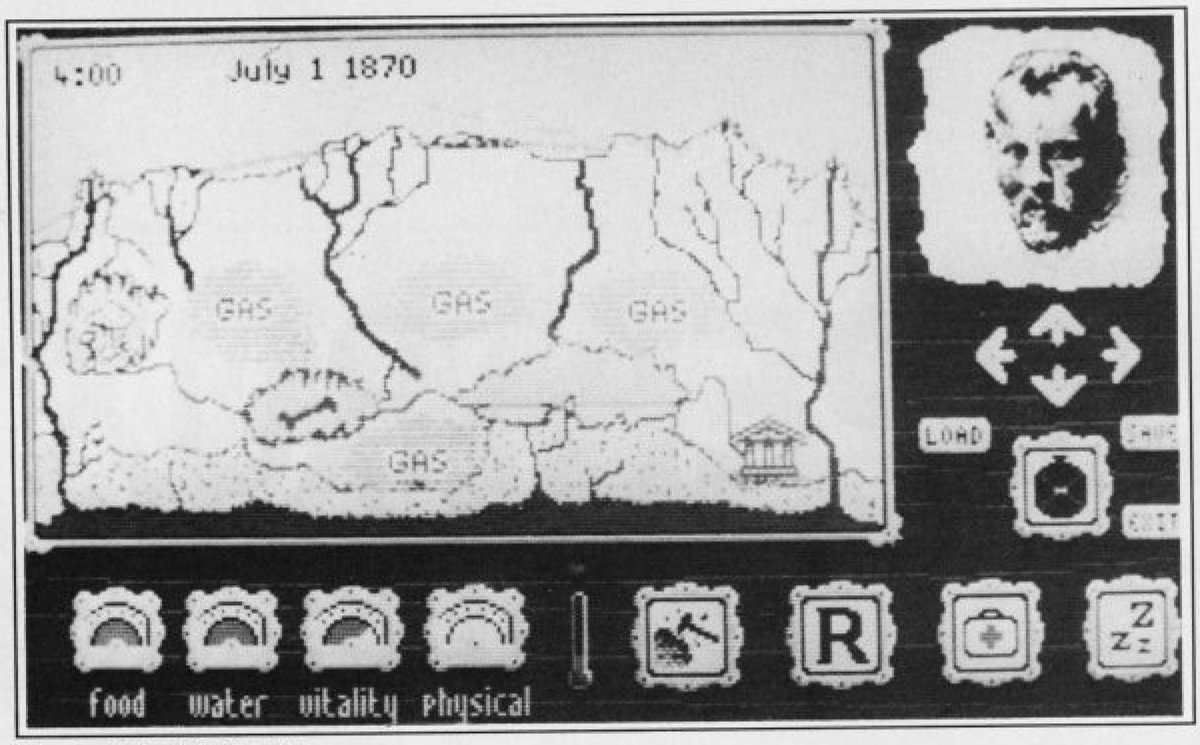
Journey To The CENTRE OF THE EARTH

It was with great disappointment that I discovered U.S. Gold's game wasn't an adaptation of the superbly camp film. No Doug McClure. No Peter Cushing . If it wasn't for the fact they told me it had pterodactyls in it, I'd've been too disheartened to boot it up. The game itself comes on two disks and there's the usual disk-swapping palaver to get going, but to give it its due it is reasonably swift to load up, unlike some other two disk games I could mention.

The first thing you have to do is to choose a character from one of four eminent scientists. Your choice will, I'm assured, have a discirnable effect on your physical and mental qualities. You'll have to trust them on that one, I didn't detect any major differences.

From there it's up to the volcano Sneffels to begin your little outing. Flimsy scenario certainly isn't this game's weak point. It does after all have the Jules Verne novel to draw on. The introduction is a captivating series of screens in the classic adventure mode. The first mini arcade sequence is nice to look at but dull.

Into the game, and you're confronted with a screen which looks uncannily like the side of a sauna with its little dials and wooden panelling. This is what you're going to be staring at for most of the game, so you'd better get used to it. When you've chosen a compass direction a little text box pops up and tells you about the scenery and if anything happens to you. This usually seems to be either a sprained ankle or a bite from a bat, or variations on them.



Try your luck with this map.

Fortunately you can repair their minor injuries with the aid of your trusty medical bag.

In trying to combine action and adventure, the programmers CHIP, have managed to combine the worst of both worlds: the tedium potential of adventure and the vacuity of the arcade. It is very nicely done, but I'm afraid that *Journey To The Centre Of The Earth* is boring. Something which the book never was.

Screens illustrating your surroundings are few and far between and the arcade games become repetitive. One to look forward to is the stampede of mammoths. Trying to avoid them is like trying to cross the M25 with a blindfold on. Being hit by a mammoth charging at full pelt *(no pun here surely? Ed)* is not something I would expect anyone to get up from, least of all your ageing scientist. Yet, the old man with the sprained ankles, will. In fact only if you are hit half-a-dozen times, does a little text box appear telling you you've been bitten by a bat. But life's like that isn't it? You survive being trampled to death by a rampaging herd of mammoths only to die soon after from a chronically sprained wrist. It's simply not fair and neither is *Journey To The Centre Of The Earth*. It should have been good, but it isn't really.

Mark Heley



U.S. Gold
Price: £24.95 disk

GRAPHICS	**70%**
SOUND	**56%**
PLAYABILITY	**62%**
LASTABILITY	**63%**

60%

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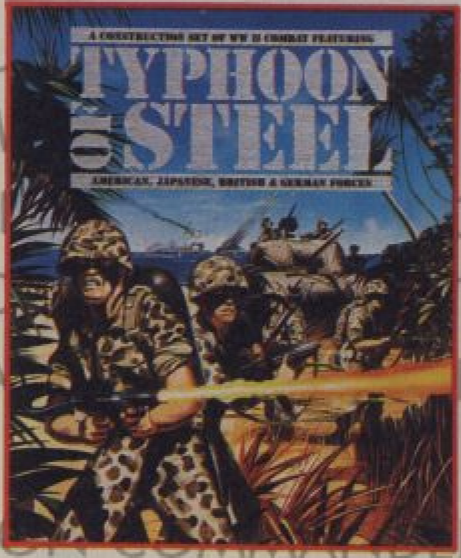
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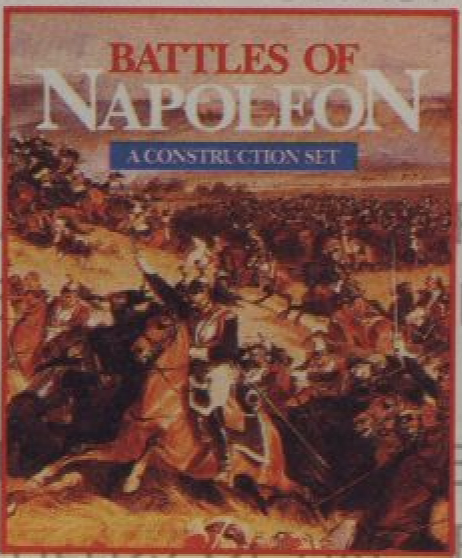
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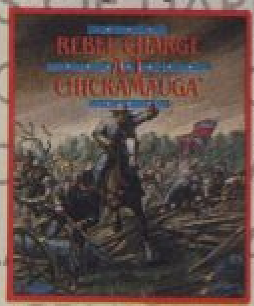
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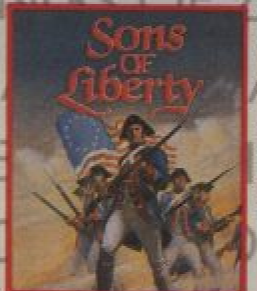
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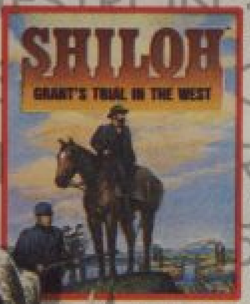
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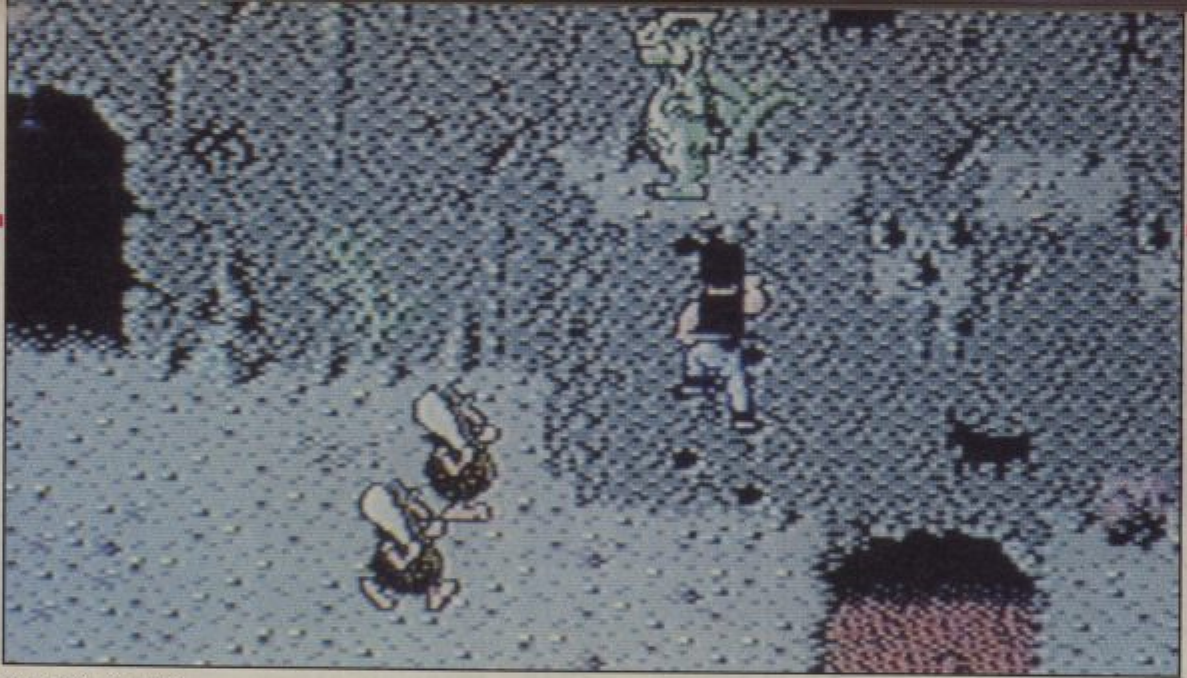
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RENEGADE 3

You cried when Renegade was first parted from his girl, you laughed at the C64 conversion of the game, and then stood back in awe at the brilliance of it's aptly named sequel, *Renegade III*.

Now from the bowels of Ocean/Imagine and the programming genius of Zach Townsend comes the third, and, judging by the title, the last in the *Renegade* series. And I can't help but be impressed.

Yet again Renegade's girlfriend has been dragged screaming from his arms, only this time the kidnappers are from the future, allowing a far more original perspective on the scrolling thump 'em scene.

By starting you off in the Jurassic period it becomes increasingly obvious that this is one game not to be taken seriously. Be honest, green dinos and Captain Caveman look-a-likes running around willy nilly are hardly a vote for the sensible party. And just when you think you've made it to the end of the level, on comes an army of the aforementioned wierdos. Kill enough of them and the screen scrolls on further.

One standard feature in short supply is the end-of-level encounter. Instead, a nice congratulatory note is flashed up followed by a press play on tape message. I know it's a level-on-level multi-load, but then again, is that anything new nowadays?

The graphics are worth more than a passing mention, they come the closest as possible to arcade quality on the 64. All credit goes to Andrew Sleigh and Rob Hemphill for some excellent, humorous, characters. My favourite so far are the short, big-nosed mummies featured on the second level, which are almost too cute to club. Not only are they well-designed but well-handled. God only knows how so many hi-res sprites are handled so well on the same screen.

Then there is the customary Jon Dunn sound track and FX — and one of his better attempts this time, I'm pleased to say.

Difficulty is an idea I hate. Normally coupled with frustration, toughness features high in this game. It took me two days before I completed the first level, and, even worse, in a fit of temper I smashed my favourite joystick off of the wall and write it off. I don't suppose it's still covered by the guarantee . . . It is worth perservering though; and once I had made it off the first level, I found myself dragged onto a bank, kneed in the goolies, and revived enough to keep me playing for a full five hours non-stop.

Probably the best arcade game on the 64 at the moment, *Renegade III* has lots and lots of gratuitous violence spliced with addictive gameplay and mounds of humour. My recommendation is: get it before it gets you.

Mark Patterson

Imagine
Price:
£9.95 cass
£14.99 disk

SOUND	85%
GRAPHICS	91%
PLAYABILITY	83%
LASTABILITY	86%

88%

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REAL GHOSTBUSTERS

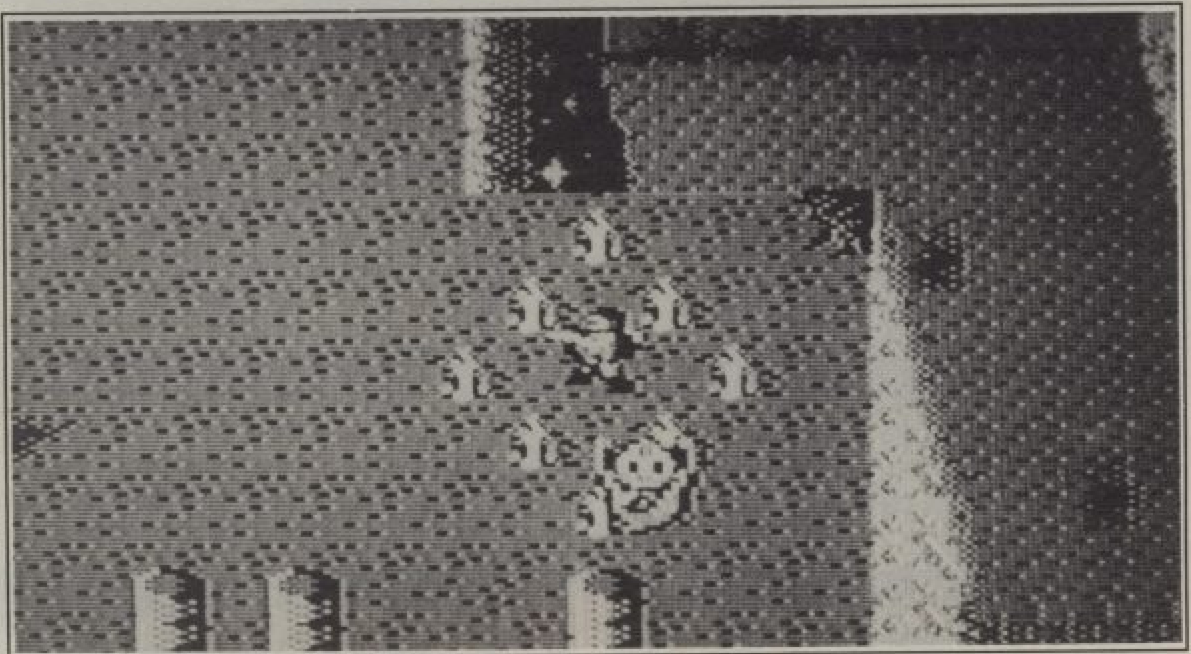
I don't so much know about the real part, after all, which came first, the human, or the animation? What is clear is the popularity of the cartoon spin off of the blockbusting movie 'Ghostbusters'.

Consisting of the portly Ray Stantz, the ever intelligent Egon Spengler, the loud mouthed Peter Venkman and late recruit Winston Zeddemore, the Ghostbusters are once again called out to kick spectral ass, this time in an attempt to save the city from hordes of ghoulies, demigods, zombies and just about anything else that has expired.

The most striking feature of the game is how little it has in common with the cartoon. In fact the only thing that will convince the observer of the tie-in is the rather smart rendition of Ray Parker Jnrs' 'Ghostbusters' theme tune. The main character sprite is tiny, blocky and poorly-animated bearing no resemblance to a human, or a ghost for that matter. The graphics for the opposition aren't much better either. They either shoot at you with an unnerving accuracy, or mill cluelessly around, all the while looking as ill-defined as the main character sprite, only somewhat bigger in certain cases.

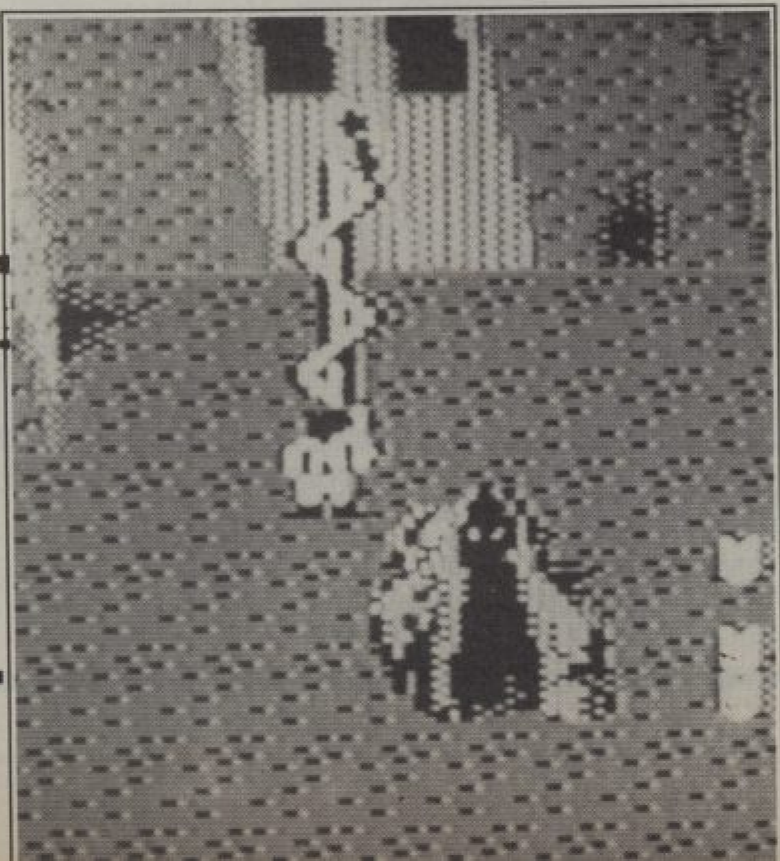
Disposing of the ghosts is quite easy if you can master controlling your man. Moving between static objects and moving targets is frustrating and awkward, as the perspective the game is viewed at is not quite from overhead. Ghosts can be shot, or, even better, frazzled using your photon pack by holding the fire button. This causes a constant stream of pure zap to be emitted from your gun.

Gross, ghoulish and ghastly — yes, we do mean the game.



At the end of each level, if you can get that far between the tears of laughter, is a moderately proportioned guardian who puts up less resistance than a Frenchman in 'Allo Allo'. Finish him and collect the key to advance to the next level.

As if the game wasn't bad enough Activision have incorporated the beloved Bastardload tape system that is present on all their tape software. Sorry guys, but it's just not good enough.



I only wish there was a lighter note to this, but I can only advise against *RGB*, it is an unplayable, unattractive piece of software which would receive the same review from me had it been released four years ago.

Mark Patterson

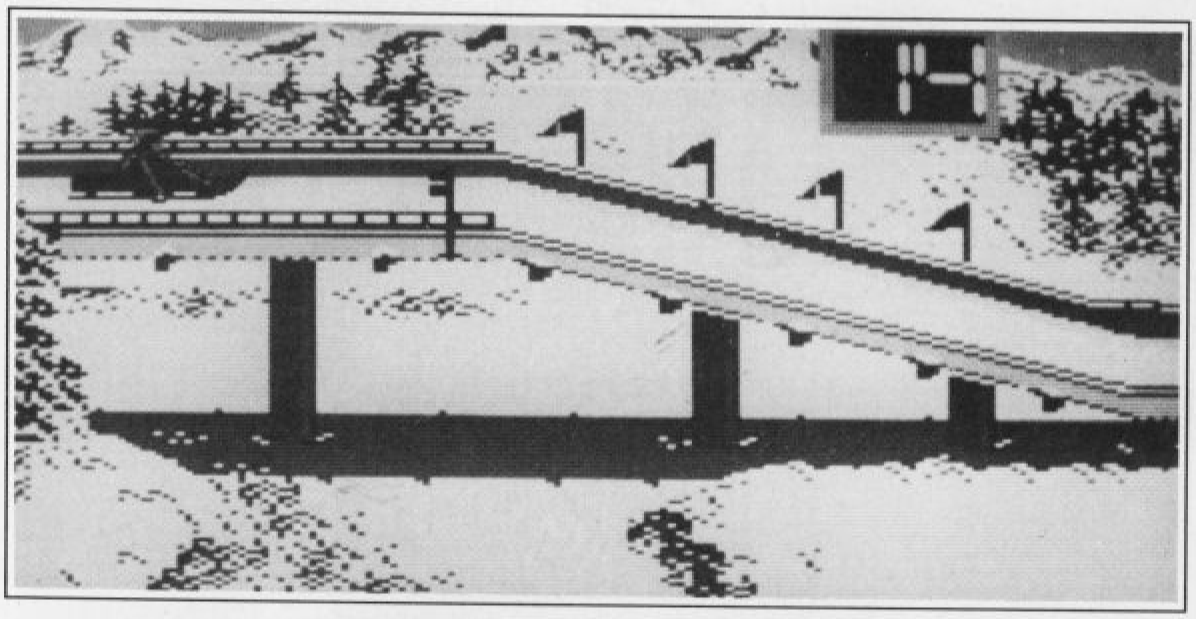
Activision
Price:
£9.99 cass
£14.99 disk

GRAPHICS	27%
SOUND	69%
PLAYABILITY	38%
LASTABILITY	34%

32%

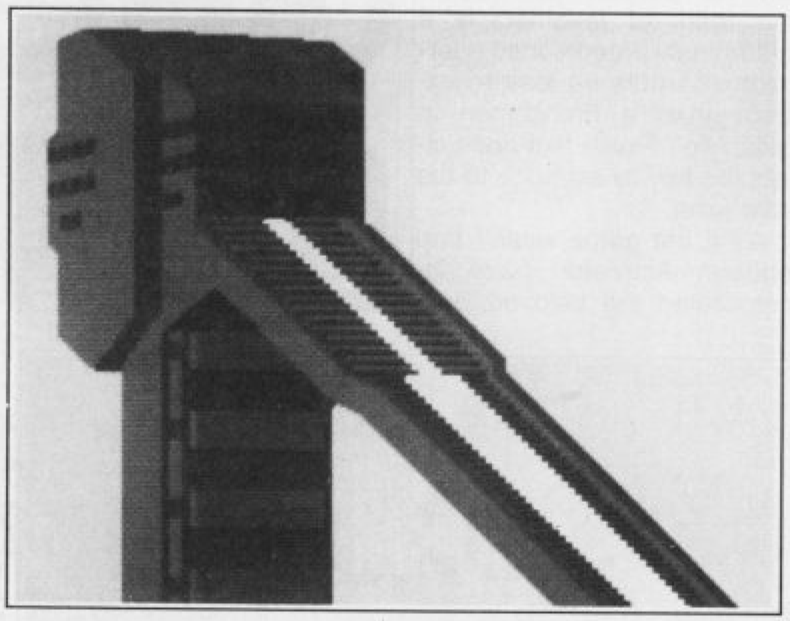
GAMES

Down the slippery slope.



WINTER EDITION

Prepare to soar.



Somewhat resembling one of life's rotund Honey monsters, the last time I did anything remotely connected with a winter sport was during a hard frost in '73 when I plucked a plastic model of Franz Klammer from my cereal box.

But even if you do have an awkward sporting handicap — Rambo's mind but Einstein's body, for instance — so long as you can waggle a joystick you can have a darned good time on a sports sim, or so the theory goes.

The game is certainly comprehensive; and although *Winter Edition* rates OK in the toughness stakes, its graphics are lacklustre, it does not sustain interest, and the whole thing falls into the trap of being a value for money package whose individual games never quite blossom into greatness. It's a bit like being given a bumper Christmas cracker — attractive as a whole, but pull it apart and out tumble things which, when all's said and done, really are of cheapo status.

TG gives you a one or two player option, and you can play one, several, or all games or practice one. Start off by selecting a team (try Brazil or Japan to check out their national anthems), then it's off to the opening and the lighting of the ceremonial flame (no sign of a burnt dove, however). Choose between the *Luge, Figure Skating, Speed Skating, Downhill Skiing, Slalom,* or *Cross Country Skiing* — and many of these have a variety of courses.

The game contains many neat touches. In the *Downhill Event* you get to choose four camera positions, and once in close-up you get the chance to do a few fancy tricks for the folks back home. You get to choose the music and choreograph your routine — triple axles, the lot — in the *Figure Skating* section (this one's tough). You get consoled by the crowd's polite applause when you fall on your bum.

The *Ski Jumping* is a particularly well executed section, as you hurtle down the ramp to soar — or not, as the case may be — like Lord Edward the Eagle. Now there's a fine figure of a man who's finely tuned opinions would, indeed, be of value here — "Oh, yes, er Ski jumping, er, yes . . . *World Games*, nice box, I keep my Mates in a box . . . and fishing bait too".

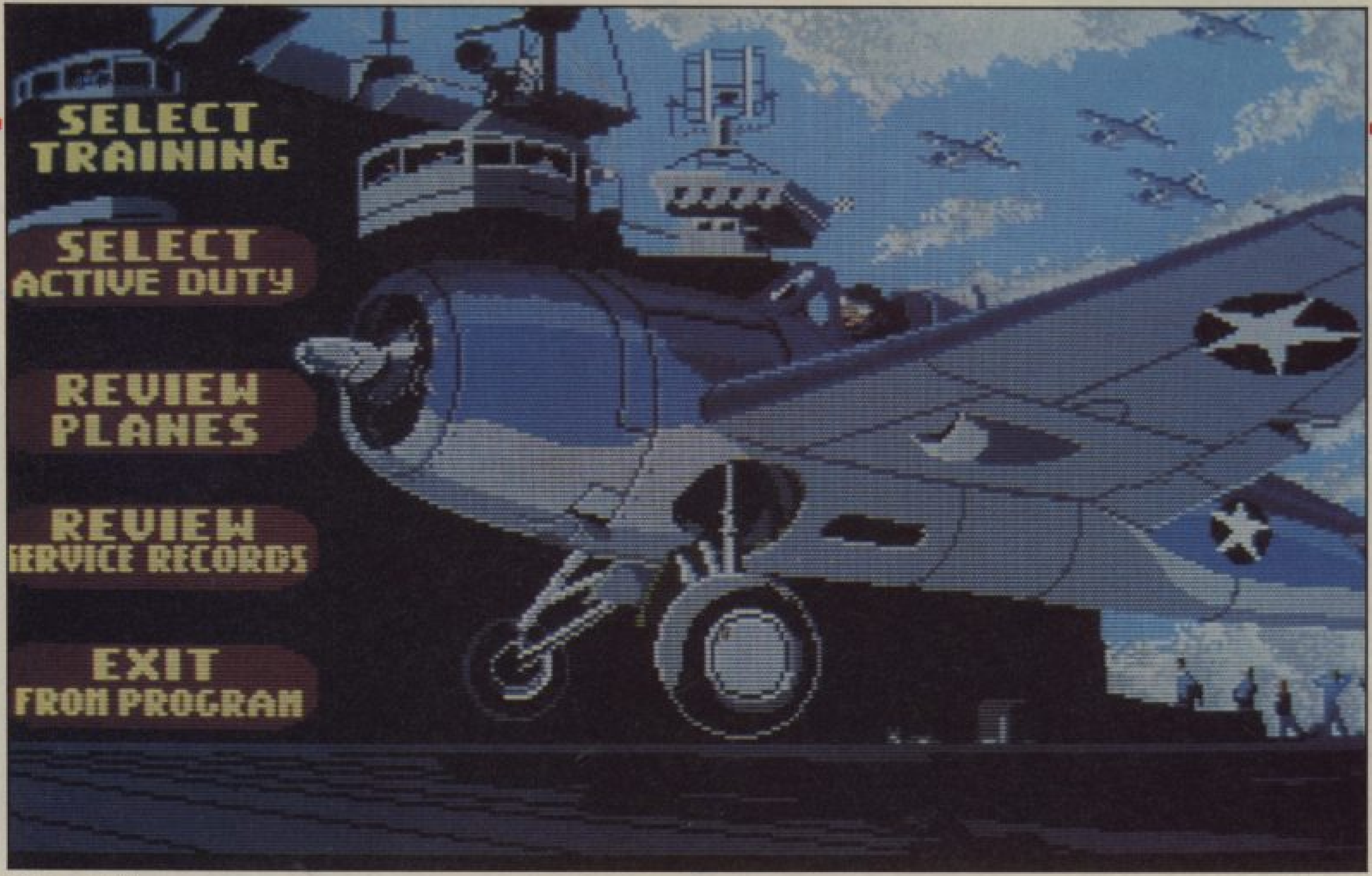
The Games — Winter Edition is a compendium-style lucky dip for those who like to out waggle the opposition. It's not in the same league as its earlier 64 counterparts though.

Steve James

Epyx-US Gold
Price: £19.99

GRAPHICS	**60%**
SOUND	**65%**
PLAYABILITY	**63%**
LASTABILITY	**70%**

64%



Option selection screen.

BATTLE

I never did History at school. Mind you, I never did much at all at school, except English, and that's why my reviews are as good as what they are (*slick, Tone, slick – Ed*). But, getting back onto the original track of the review, even I know that in 1942 there was a bit of a ruck going on.

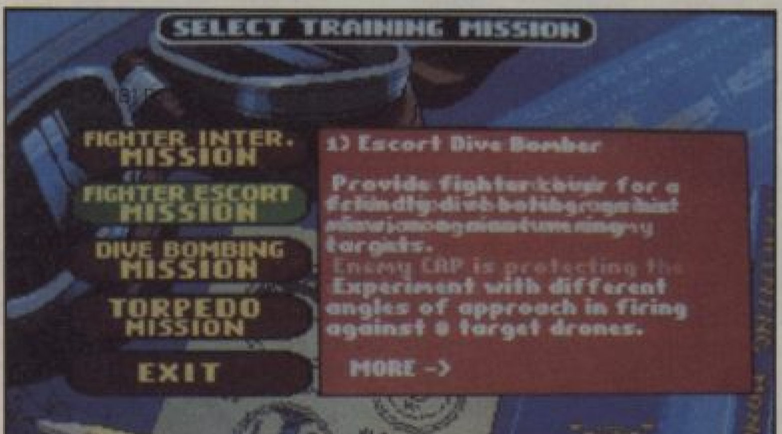
Battle Hawks is a World War II flight/combat simulator, if you hadn't already guessed. Now here's the catch. It doesn't support the use of a joystick. Crazy or what? You can only use mouse or keyboard. What a joke! As I write, I can hear thousands of Amiga owners turning the page muttering "I wonder if *Falcon* is any good...?"

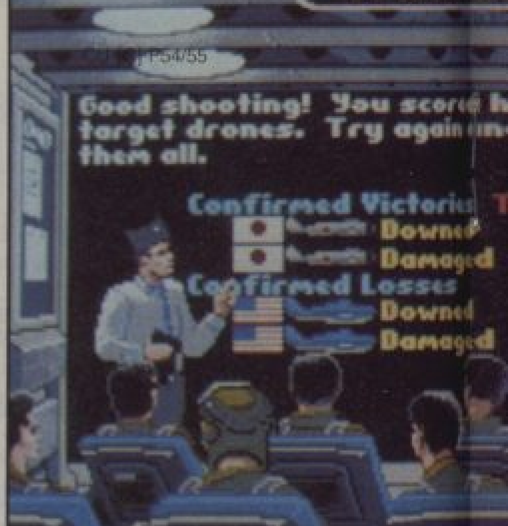
So, missing joystick option aside, what do you get when you purchase *Battlehawks*? Well, you get a simplified flight simulator that uses fairly convincing 3D sprite techniques and has dozens of cute little touches. It contains over thirty different missions, including training, as well as the option to play the bad guys, Japan.

Once you've gone through all the rudimentaries like creating a pilot, choosing a mission/plane/difficulty level etc, you start your mission, not

Lucasfilm
Price: £19.99

Training options — we'll go evens please Jimmy.





on a runway or a carrier as you would expect, but 5000 feet up about 45 seconds from your target. I think that it's a little cruel to send a rookie pilot into the fray so quickly, especially when you're flying by mouse, but that's the way the programmer's done it. At least you don't have to take off.

Now those cute little touches I mentioned. Lots of graphical frills have been thrown in, and they do heighten the game. When you hit an enemy plane a few times, it catches fire, and after a moment or two starts spinning toward the sea. At this point the pilot bails out, and what a large, well defined sprite he is. Sadly, you can't then proceed to blow him away, but then again we didn't do that sort of thing. Not sporting.

The sound is, well, sound. It serves its purpose and is full of little sampled war-like sounds. Bullets ping off metal (though not Teflon, as so many games seem to do these days.), engines roar, the crowd rises, the paint greases, oh how I love the circus (*whaa? Ed*).

The graphics aren't terrible. The sizing of the sprites is convincing enough, though they do go a bit blocky at times. The refresh rate is none too fast either, which makes the Amiga version run only slightly faster than the PC version running off a Sinclair PC 200.

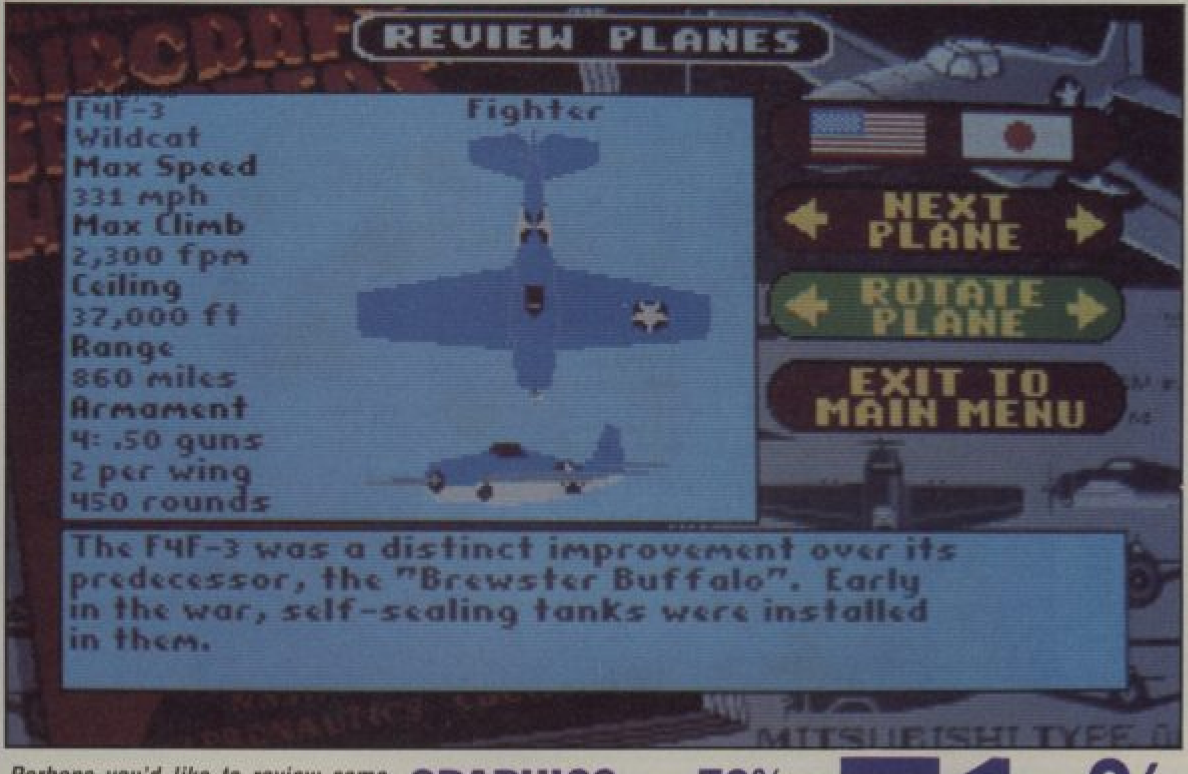
It is quite fun to play, but as the frills wear thin the level of enjoyment falls rapidly. Not a worthwhile investment, but worth getting your rich mate to buy so that you can play it round his gaff.

Tony Dillon

Making a bombing run on Tojo's carrier.

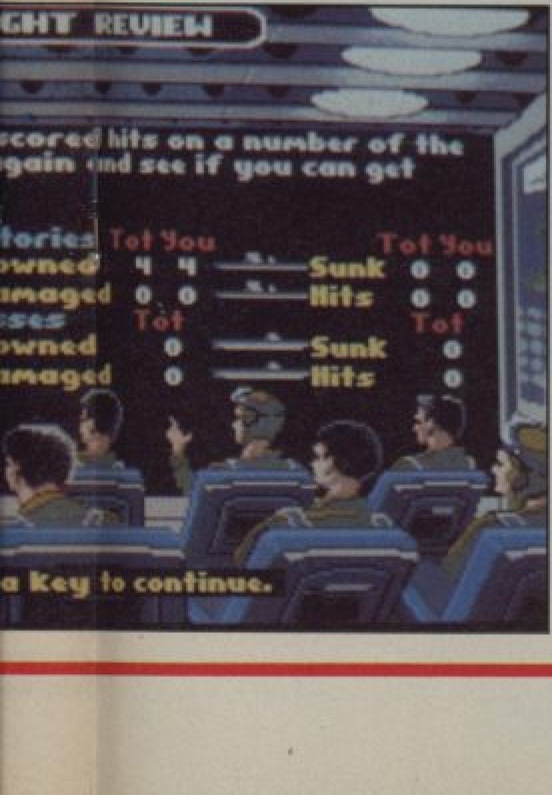


HAWKS



Perhaps you'd like to review some places?

The scores on the doors.



GRAPHICS	**70%**
SOUND	**76%**
PLAYABILITY	**65%**
LASTABILITY	**72%**

71%

The CRUCIAL COMPILATION

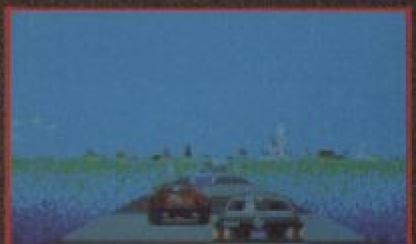




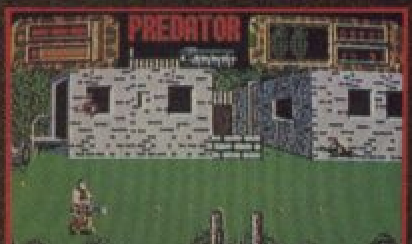
GRYZOR Featuring all the game-play of the arcade original, Gryzor takes you into a thrilling alien world of force fields, fanatical guerillas and strange enemy defence systems – but you have the fire-power and maybe, with a 'little' skill, grit and split second timing, you can infiltrate the aliens' headquarters. Play Gryzor once and you'll be hooked!
© 1987 Konami



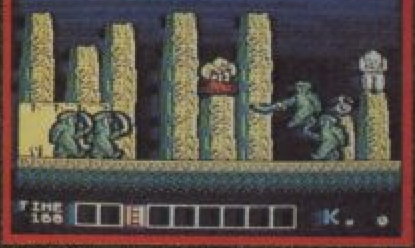
BARBARIAN THE STORY SO FAR...The evil sorcerer Drax has agreed that if a champion can be found who is able to defeat his demonic guardians, the Princess Mariana will be released. From the wastelands comes an unknown barbarian, a mighty warrior, wielding his broadsword with deadly skill. Can he vanquish the forces of Darkness? ONLY YOU CAN SAY...
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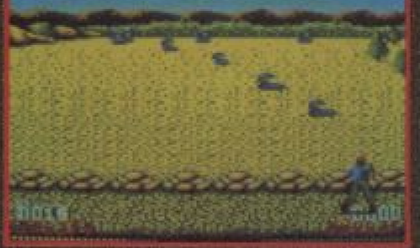
CRAZY CARS You are racing in the world's craziest race: "The American Cross Country Prestige Cars Race". If you are able to complete the race before the time runs out, you will get a faster car. You start with a Mercedes 560 SEC, and only the world's best drivers may drive a Ferrari GTO.
PREPARE TO START, READY? GO!!!
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LAST NINJA replaces C.CARS on C64



PREDATOR You've heard about Predator, the Schwarzenegger movie – now you can play the leading role. Take a crack commando unit into the South American jungle to rescue a bunch of trapped diplomats. Should be easy enough...and so it would be, if it weren't for the mysterious alien who keeps on taking out your men.
© 1987 Twentieth Century Fox Film Corp. All rights reserved.



KARNOV Join Karnov, the fire-breathing Russian stongman, on his hazardous quest to defeat the evil dragon Ryu and find the Lost Treasure of Babylon. Karnov is a vast 4-way scrolling game that combines both strategy and fast action in nine challenging levels of gameplay. It is recognised by arcade addicts everywhere as one of the best games of its kind. Karnov also has something special in the way of characters – have you ever been killed by a skeleton on an Ostrich?
© Electric Dreams Software Ltd.



COMBAT SCHOOL Konami's arcade hit now for your home micro and already a No. 1 hit. Seven gruelling events featuring the Assault Course, Firing Range, Arm Wrestling and Combat with the instructor himself! Combat school throws down the challenge to the toughest of thoroughbred gamesters.
© 1987 Konami



TARGET RENEGADE Every move you make, every step you take, they're watching you. Fight your way through the precinct – the back alleys, the car parks, fight your way through the villainous community, the skin-heads, the Beastie Boys, the bouncers. This is just the tip of the iceberg on you chilling quest to confront "MR. BIG".



PLATOON Lead your Platoon deep into enemy territory, you can almost feel the humidity, sense the threatening dangers as you encounter the enemy and his many booby traps. Having found the underground maze of tunnels, enter at your peril! Enemy soldiers lunge at you from the murky waters within, but this is the only way you can find vital information. If you come out of this alive, you'll be just one of the few!
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A cartographers guide to Forgotten Realms.

HILLSFAR

Come with me, little pointy-eared-elven-like person, as we travel once more into the strange enchanted world of the Forgotten Realms, home to *Dragonlance*, and *Dungeons and Dragons* itself.

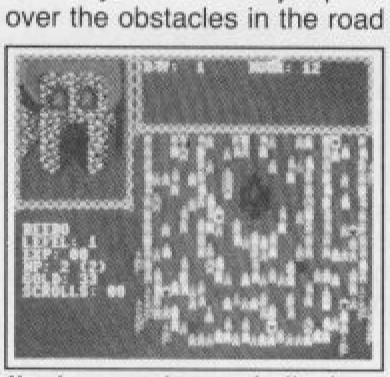
Hillsfar follows on the tradition of all the other AD&D games in two ways. They all have been of a very high quality and they have all approached the subject matter from a fresh perspective. *Pools of Radiance* was a straight RPG/tactical game. *Heroes of the Lance* was an arcade adventure. *DM's Assistant* was nothing more than an application for generation encounters, but a top class and very complete one at that. *Hillsfar*, a small town somewhere in the south of the Forgotten Realms around which the game is set.

US Gold
Price: £19.99
disk only

Rather than control a group of characters as in previous titles, you now control only one, though you still have to generate the character, for what reason I can't really make out. Maybe it's just to keep in with the spirit of the series. Maybe it has some effect on your prowess in the action sequences, or perhaps it affects people's reactions should you get talking to somebody in a pub etc. Not that I could notice any difference in gameplay between a character that has very high statistics and a character that has very low ones.

Almost every aspect of the game has been covered as an arcade sequence, and very nicely too. You begin the game near a campfire, north of Hillsfar town. You have to ride by horse to *Hillsfar* (arcade sequence #1), from which you must go whichever guild your race belongs to. Fighters go to the fighters' guild where they must become proficient archers (arcade sequence #2) and combateers (arcade sequence #3). Experience and treasure can be gleaned by ransacking some of the houses and buildings that line the streets (arcade sequence #4) where, if you are lucky, you will get to pick a lock or two (arcade sequence #5).

The horse riding is shown as a left to right, smoothly scrolling equestrian event, where you have to jump all over the obstacles in the road while at the same time ducking under any missiles that care to be thrown in your direction.



Nearly as run down as Ludlow!

Archery is very similar to the Archery event in *The Games — Summer Edition*, whereby you have a cross hair which you have to point in the general direction of the targets at the other end of a field making allowance for wind. Small members of the animal kingdom sometimes cross your path, and shooting them, however barbaric, results in many bonus points.

Combat is a *Punch Out* rear view. Stand behind yourself in an out-of-body experience and your opponent muttering things like "Oi don't wanna kill ya Hoighwaiy" The number of moves you have are limited, the reaction time is bad, and the overall speed is slow. This is the down point of the entire game.

Ransacking the houses is a one-level *Gauntlet* type affair insofar as you are in a maze. The place is swarming with guards and you have to try and open all the chests, grab all the goodies there are, and then get out of there before your time runs out. Scrolling is poor, but the graphics are fab. The sprites have been overlaid, which makes them really hi-res, and there are enough frames of animation to keep even Mark Heley 'sweet'.

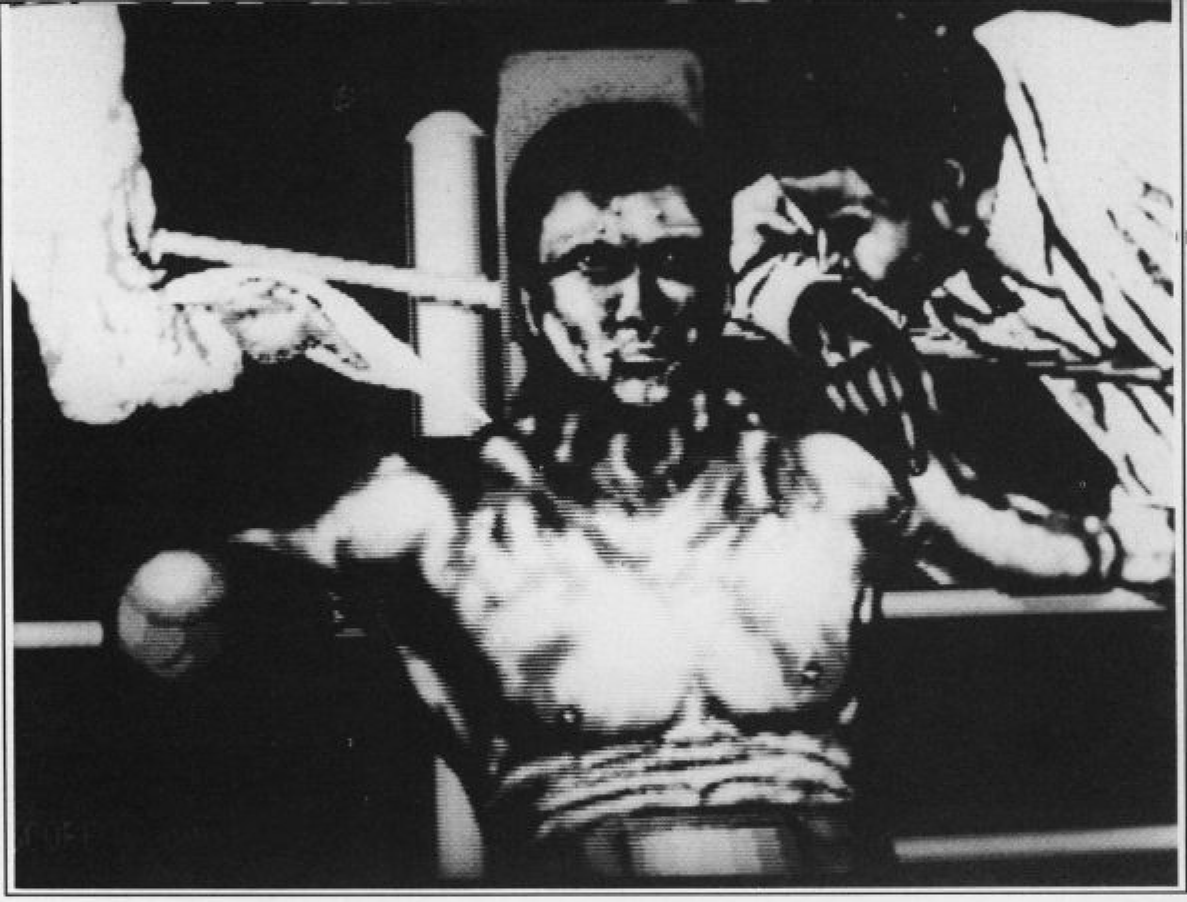
Finally, picking locks, provided you are a thief or have a thief with you, is simple. You have a dozen double-sided keys. Each key will open one tumbler in the lock displayed which can have up to eight tumblers. You have to try and open all the tumblers and get the goodies out before your time runs out. Fun huh?

There is a role-playing quest in there somewhere, but it's too deeply buried inside all the arcady bits. This of course means that the game will last a little longer than most arcade titles; as soon as you get bored with the arcade side of the game, you can get into the quest. Even so, I can see this appealing much more to players who would much rather just pick up a joystick and go. Not the best in the series, but darn good all the same.

Tony Dillon

GRAPHICS	**87%**
SOUND	**75%**
PLAYABILITY	**81%**
LASTABILITY	**79%**

80%



'I think you've got a body odour problem.'



Boxing's view of girlies.

RINGSIDE

E.A.S
Price: £24.95

There's nothing like it, the roar of the crowd as you raise your gloved hand and square upto your opponent fixing him with a stare cold enough to chill the magnum of Moet Et Chandon which awaits you in the dressing room . . . well, that is speaking purely as an observer. I have no desire whatsoever to get into a confined space with a sweat-dripping psychotic whose sole intention is to rearrange my delicately chiselled features (*that means he's got a face like a bag of spanus – Ed*) into a gooey pulp of blood and bone.

A boxing simulator then, is a good compromise, In *Ringside* you can chart your aspiring fighter's progress from untried stripling to awesome killing machine, well, almost, but you can rise up the world ratings by challenging and beating opponents.

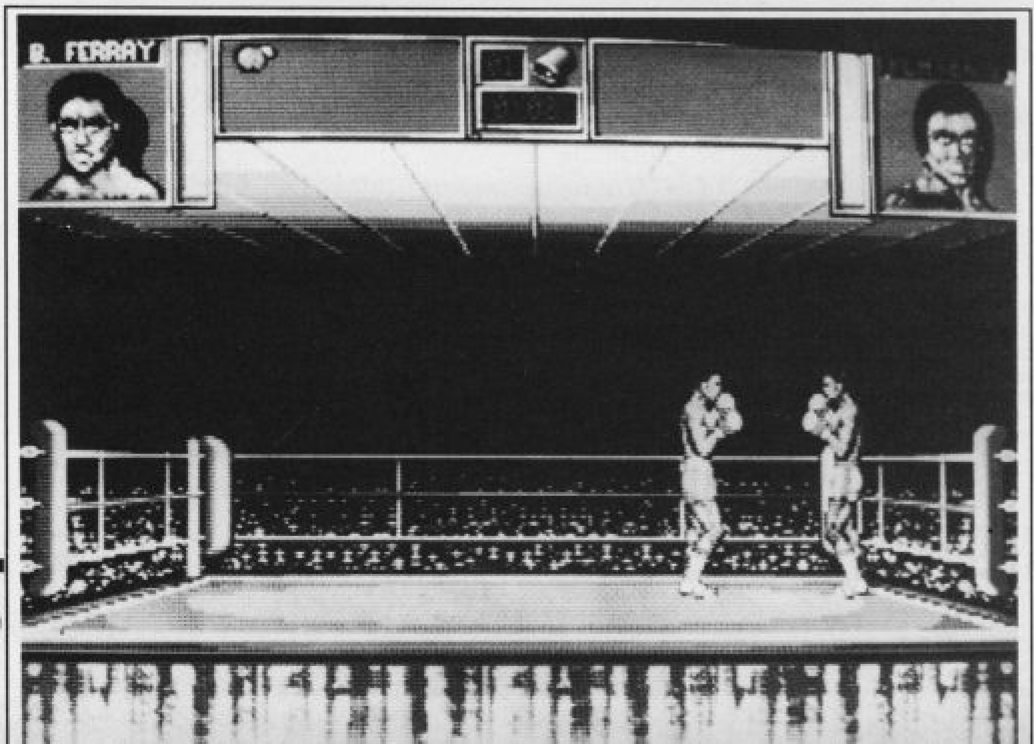
There are a fair selection of punches and tactics. The punches themselves are hardly textbook affairs, nor are they aesthetically executed, but they do seem able to bruise your opponent.

All of this is very fine and E.A.S.'s game has better than average graphics and well defined sprites (which, of course, are essential), but a boxing simulation stands or falls on the flexibility of its play. Standing next to someone and thumping them can get very boring. You even tire of punching PR people after a while. Ringside doesn't do too badly on this score because you are able to alter the strength of each of the punches you have available. You can also enhance them by winning fights and gaining points which you can 'spend' on your abilities. Getting stronger is absolutely necessary if you're to stand a chance against some of the more highly rated contenders.

Even with practices in the gym and many other nice touches, *Ringside* is still reduced to a fairly static and visually unexciting game. Not even the absurd sequence between rounds where you have to wave a towel over your boxer by fiercely woggling the joystick can alter this.

Ringside can be a good laugh either in the one player or in the two player mode. Tactics play a large part in successfully winning fights and it's guaranteed to hold most people's attention for a longer than average period. Not a bad achievement at all, but it doesn't really simulate the noble art of boxing. Then again, no-one gets their nose broken. (Unless, of course, you are foolish enough to beat me in the two player mode).

Mark Heley

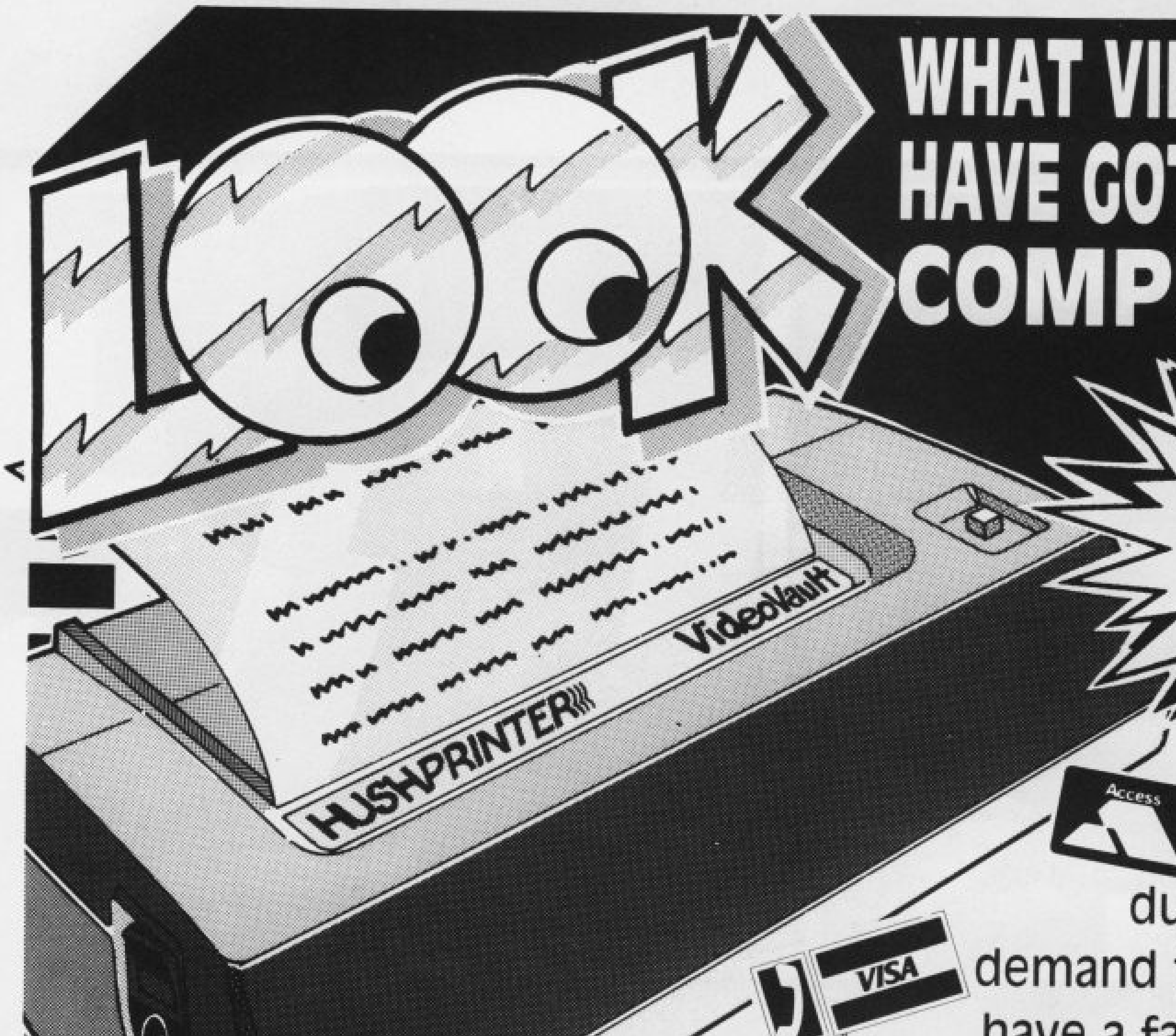


Would you tackle these bruisers?

GRAPHICS	**71%**
SOUND	**55%**
PLAYABILITY	**68%**
LASTABILITY	**66%**

70%

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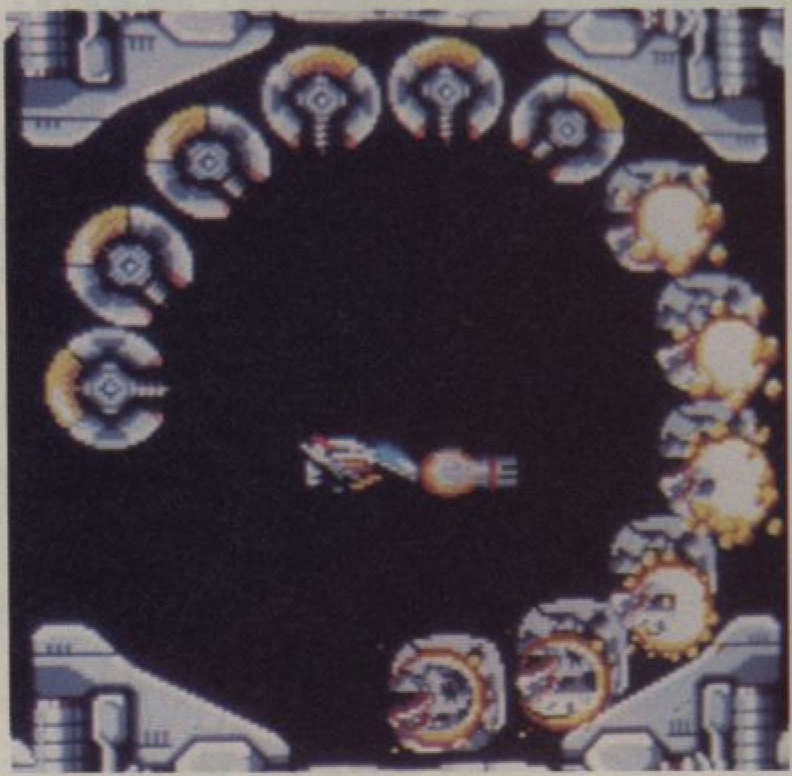
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R-



The wheel of fortune on the way out.



End of level snake.



Dodging the snake.

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Activision
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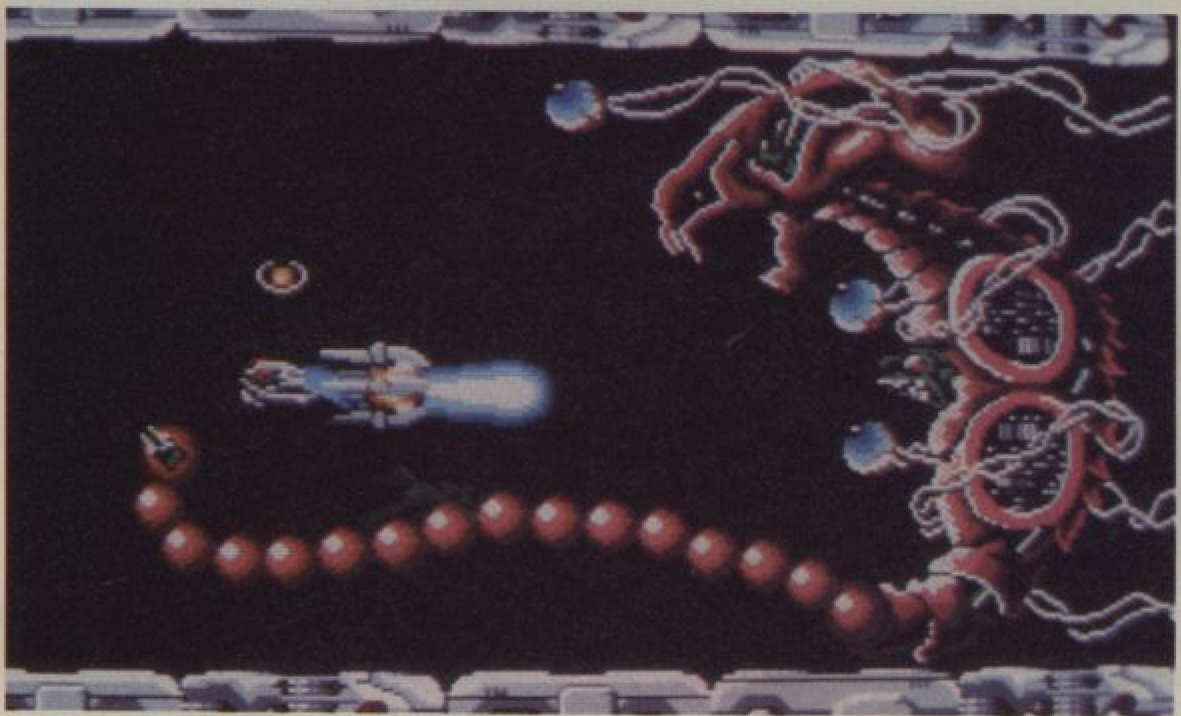
Isn't the software industry backward? You take the hottest home computer in the UK (PC Engine and 386 PC excluded), capable of beating the competitiors hands down, and what happens? It takes months for software to appear on it. Take the case of *R-Type*. All these poor Amiga owners are sat about looking lost when the 64 owners are saying how bad *R-Type* is, and ST owners are sat about saying how bad *R-Type* is. Mr Commodore Amiga is sat there saying how he wishes *R-Type* would come out on the Amiga so he could say how bad it was . . .

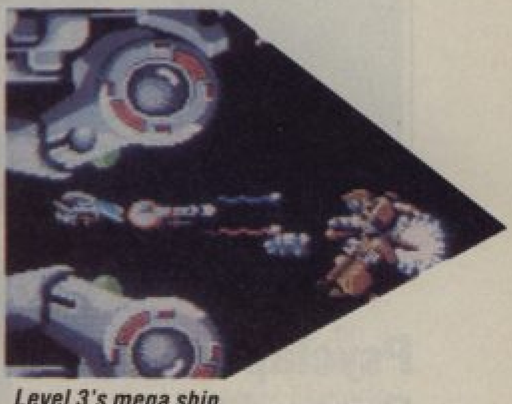
Now, months later, it has appeared and Mr Amiga can run out into the streets saying how *good* Amiga *R-Type* is, but nobody wants to listen. *R-Type* is old news. Everybody is talking about the Pamella Bordes licence now, and consequently he loses all his friends and starts listening to heavy metal, because he is no longer fit to join society.

This might seem a little drastic, but it does happen. All I did was tell one Brinks-Mat joke two years after it happened and now look at me.

The more astute of you might have noticed the little slip in the first paragraph. For those of you who missed it, what I said was, Amiga *R-*

TYPE





Level 3's mega ship.

Looks like an R-Type rip-off to us.

Type is *good*. In fact, it's better than good. It's approaching arcade perfect.

Do I have to bore you stupid with the plot? Let me put it this way. You are a spaceship with a variable weaponry. You can fire bullets of all sizes. The longer you hold down the fire button, the bigger the bullet. You get lots of other things on screen when you play. These can be divided into four categories. *Background* — to be avoided. Collision with this results in a little explosion and you die horribly in a ball of flame. Not surprisingly, this results in a loss of a life. *Bullets* — see background. *Other sprites* — the proper gameplaying term for these is 'enemy'. These have to be shot. *End of level alien* — these are very big and require a lot of hits. Destroy this and you go onto the next level. Kill the one on the eighth level, and you have finished the game. (Game description © N. Taylor School of Computer Games Mastering.)

Probably the best thing about *R-Type* is the feel. The smooth scrolling, combined with the pixel-perfect collision detection and with the speed of the game, make it fun to play. In fact, the feel is more or less identical to the arcade, as are both the graphics and the sound.

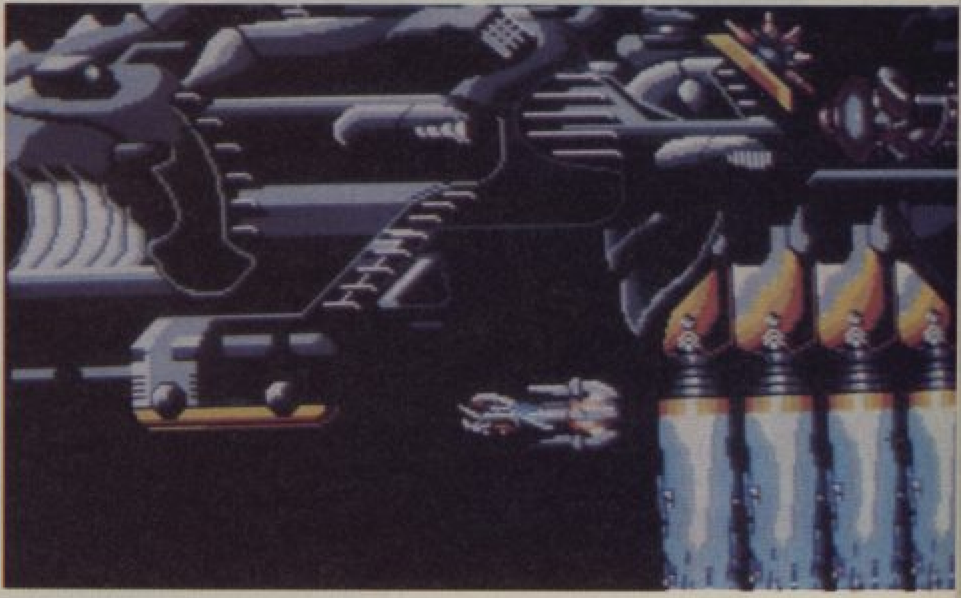
The backgrounds are a little flat, but only veterans of the coin-op will notice difference in gameplay.

The sprites are large, detailed and ported almost directly from the coin op. A still shot of the game makes it look the same as the ST version, but it's the fluid movement and the absence of flicker that gives it a real arcade look.

The intro tune is great (even better in stereo) and all the tunes and FX from the coin-op have been copied perfectly, though a strange rattling noise occurs whenever you hold down the beam weapon at maximum.

R-Type was worth the wait, says Dillon's little verdictometer. It's just a shame it didn't appear when 64 owners were mourning the loss of their ten quid. Still better late than never.

Tony Dillon



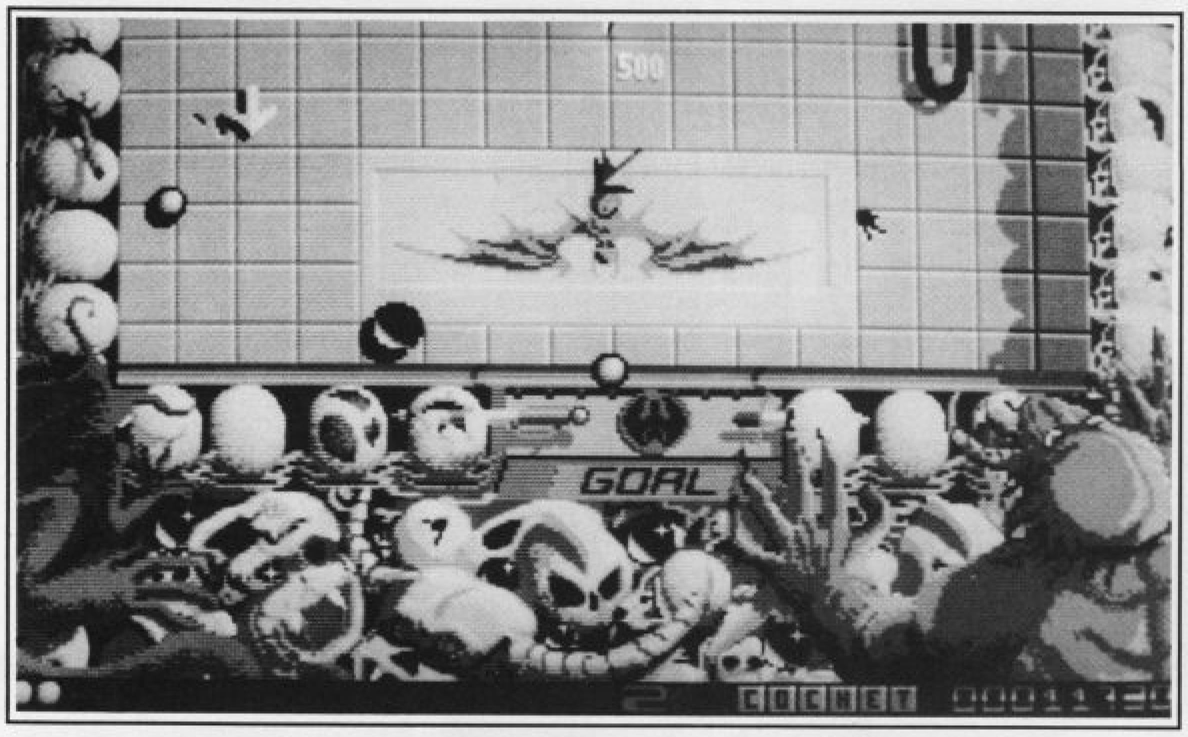
Or is it Katakis?

GRAPHICS	82%
SOUND	78%
PLAYABILITY	85%
LASTABILITY	75%

80%

BALLISTI

Psyclapse
Price: £24.95



Skullers do it standing up.

Do you remember a game called Crossfire? A perennial favourite, it must have lain under several million Christmas trees in its time. Consisting of a plastic pitch with two guns at either end, the object was to fire ball bearings from your gun and hit a puck, guiding it into your opponent's goal mouth. Crossfire was the most fun any child could have without explosives and the cause of many a red raw finger and Boxing Day barney. *Ballistix* is, very roughly the same thing. Of course Psyclapse have tarted it up and added the usual apocalyptic scenario, but the aim remains to blast the ball down the other end and into the goal.

There are a number of options to the game. You can choose to fire from an arrow which can be moved around the pitch by your joystick, or shoot from your own goal and control the direction in a similar manner. The latter makes it more difficult to score, but the former is more manoeuvrable. It isn't that easy to control the ball because the ball bearings you fire are nearly as big as the ball itself. The result in the two player version is a frenetic scramble as balls fly everywhere, ricocheting off each other and often knocking the ball in the opposite direction from that which you intended.

The one player game is very different. The ball seems to have a mind of its own and the result is a bit like trying to kick a football up a particularly slippery slope. There are 50

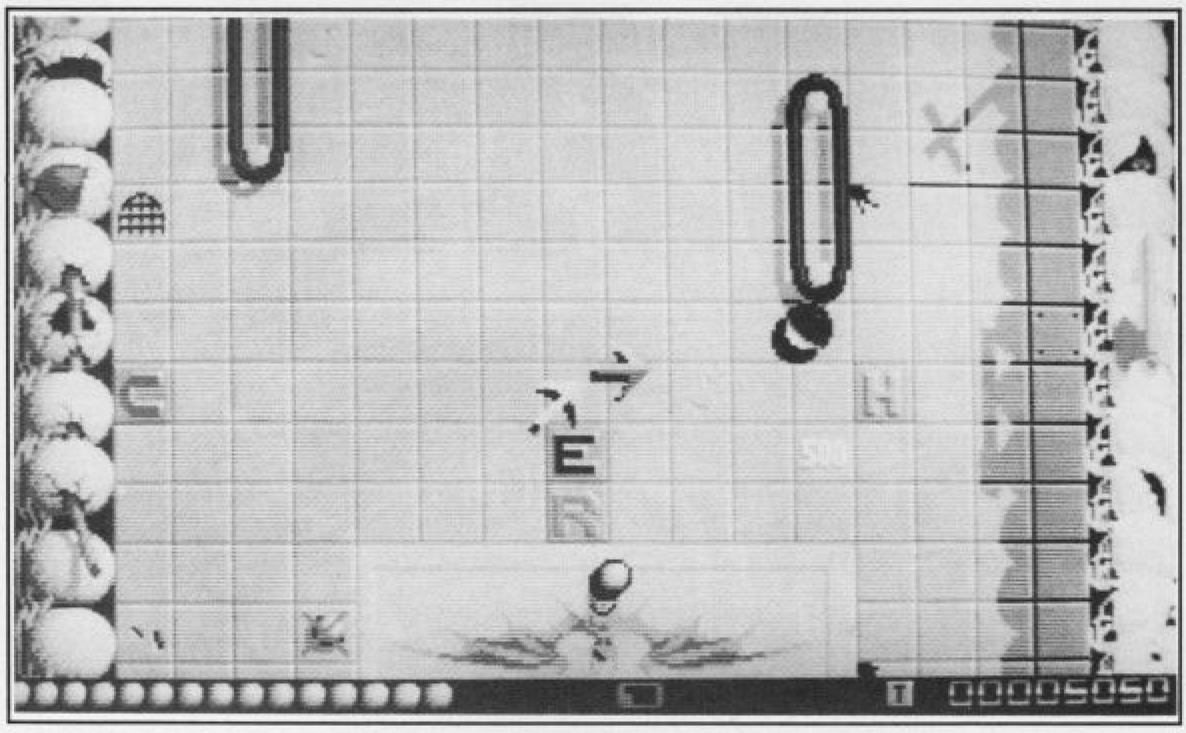
RAIDER

Impression
Price: £19.99

Unless I'm very much mistaken I've been playing an Amiga game. I mean, I took a blue disk from a box and popped into my machine's fun slot just like any other 16 bit offering. Then I was confronted by something horribly familiar and deeply unimpressive. If you thought you'd never have to play out those tired scenarios when you bought the wonder machine think again.



The simple fact is that *Raiders* is that old 64 budget classic *Thrust* with a bit more colour and a few more levels. Ignoring, as is customary, the



Have fun by spelling 'Ricochet'.

X

levels in the one-player game and 80 in the two player version and all of them are covered with obstacles and diversions such as bumpers, troughs, magnets, acid pools and hyperspace tunnels. If that wasn't enough, icons regularly appear which can be activated by shooting balls at them. Shields, splitters and bombs which spit ball bearings all over the park are just a few examples. You can also collect the letters of the word RICOCHET for a hefty points bonus.

Ballistix remains, in essence, a very simple game and as such, it's well executed. There's not one but three superbly drawn opening screens and there are plenty of nice little touches like the scorpion-tailed alien which announces the beginning of the game. Graphically, it's reminiscent of *Speedball* with similar quality of definition, but the game itself is nowhere near as challenging in its gameplay.

On the faster screens the pace is a blistering assault on the senses. Do not try crossing any busy roads after an extended session of this. Ballistix may be faster, but lorries hurt more. It's a highly compelling game, but your lack of control over the ball can turn into frustration. *Ballistix* is well up to the usual excellent standards of Psygnosis's releases, but being based on a game that's about fifteen years old, it's hardly likely to be original. We're all waiting for the computer version of Mousetrap next.

Mark Heley

GRAPHICS	83%
SOUND	70%
PLAYABILITY	72%
LASTABILITY	71%

76%

Philip K Dickhead storyline and plunging into the game, it's made clear that you have to shoot out all the fortifications and pick up a cog-like pod on each of the four star systems and then fly through a powerplant to deposit them. This boils down to a great deal of fiddly frustration as you try to negotiate flak and rock outcrops whilst battling with gravitational pull from the planet.

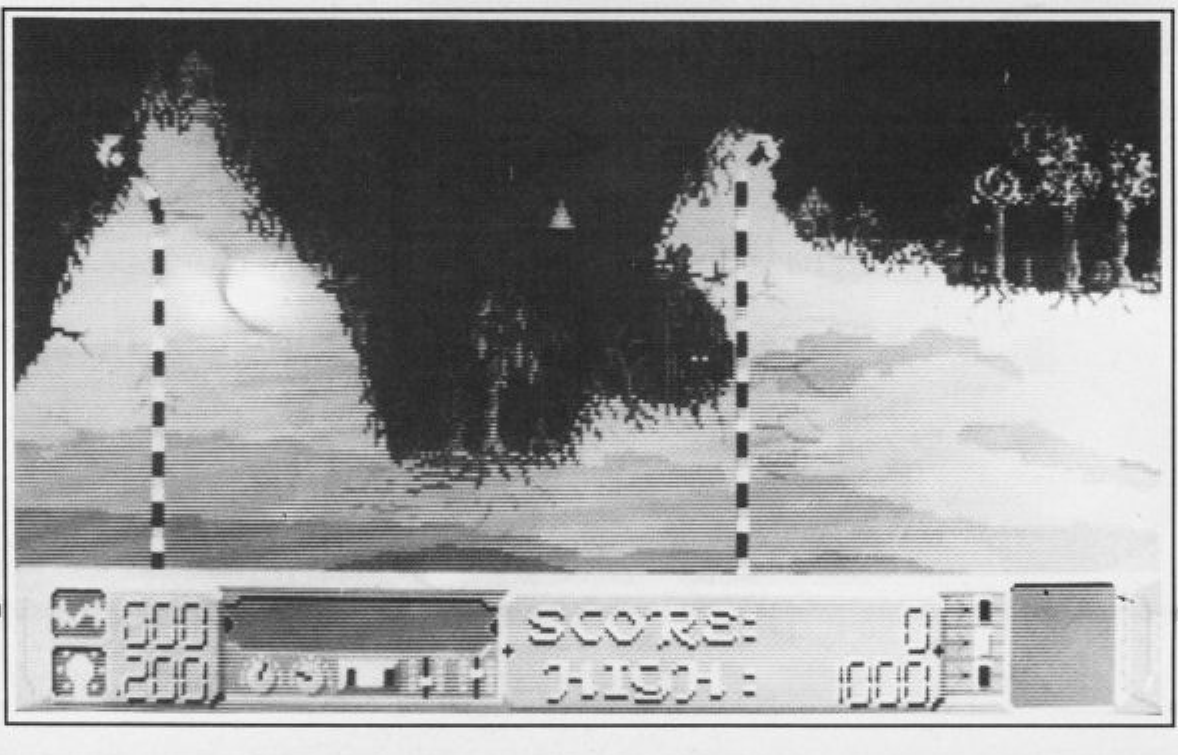
Thrust Raider is controlled from the keyboard, something of an anachronism in this day and age for a game methinks, especially when the mouse could have done the job equally well.

The sound effects do not help, whilst the graphics look, as someone put it "as if they were knocked up on *D Paint* in ten minutes".

It's not that *Raider* has no appeal, the original gameplay can still hold your attention for a while, and it's fiendishly difficult too. But there again I didn't have to spend £20 to find that out. It might be a different prospect at budget price, otherwise forget it.

Mike Pattenden

Poles apart from a decent game.

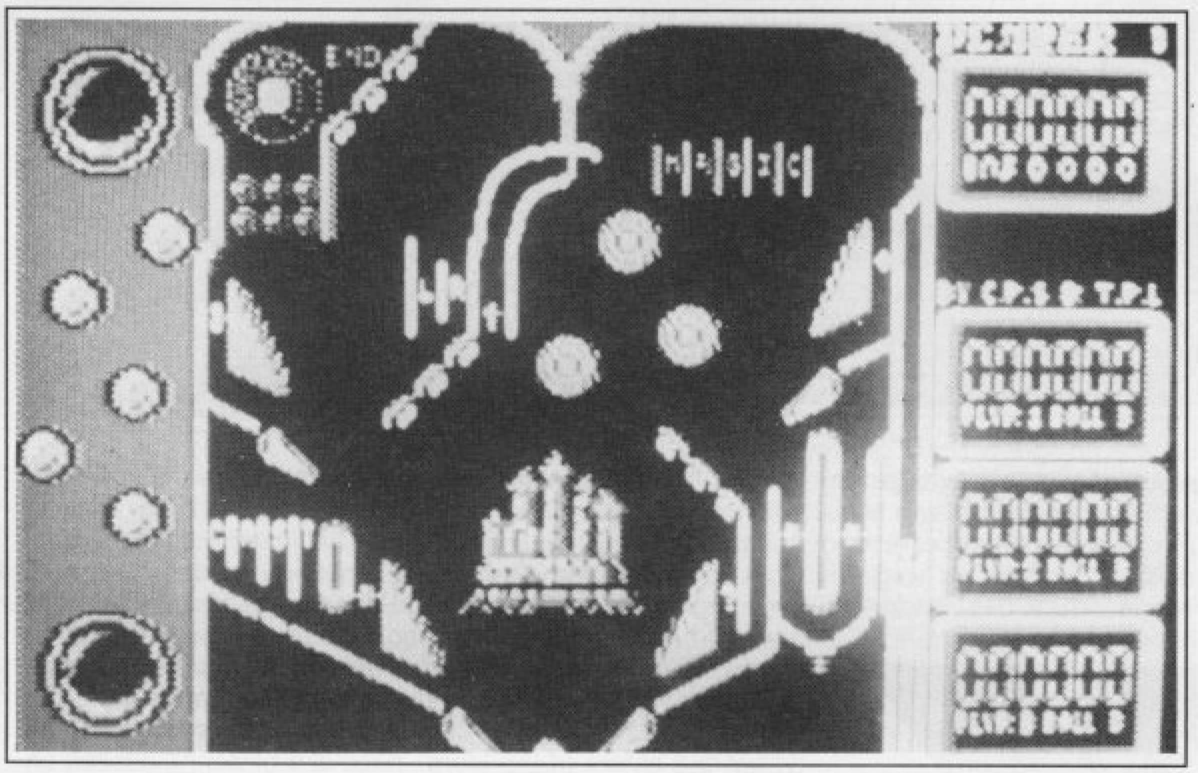


SOUND	41%
GRAPHICS	39%
PLAYABILITY	60%
LASTABILITY	48%

45%

CHEAPO ROUND-U

Advanced Pinball Simulator.



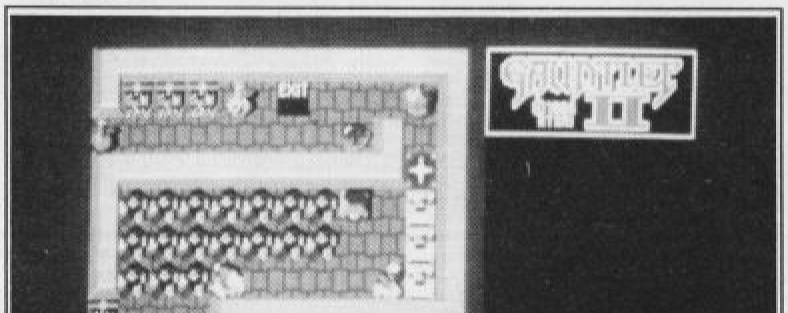
ADVANCED PINBALL SIMULATOR

Codemasters

The thrill of pinball is the noise and flashing lights, skilfull manipulation, the crack of a steel ball against the backboard. If *Advanced Pinball Simulator* was representative of pinball, pinball would have met the same fate as the Sinclair C5.

First off, it's dead easy. In no time at all you'll be knocking it around with ease as the ball floats about the uninteresting screen. The sound effects are a dismal little beeping sound every time the ball lethargically rebounds off a bumper. The visuals are indifferent. At least it does provide a playable game, the sprite detection is fine and the ball behaves itself. Shame it's so boring.
(37%)

Gauntlet II.



GAUNTLET II

Kixx

When *Gauntlet II* appeared there was a mild air of disappointment in the office. Expectations were high because US G had done such a good job with the original coin-op.

In truth, there was little wrong with it, it was just that it repeated the theme. The coin-op was exactly the same — bar a few new facets and that was it. So you can expect 'That' monsters who chase you, acid pools, moveable walls and force fields.

Nothing has changed since they were both around at full price: if you have one you won't want the other.
(69%)

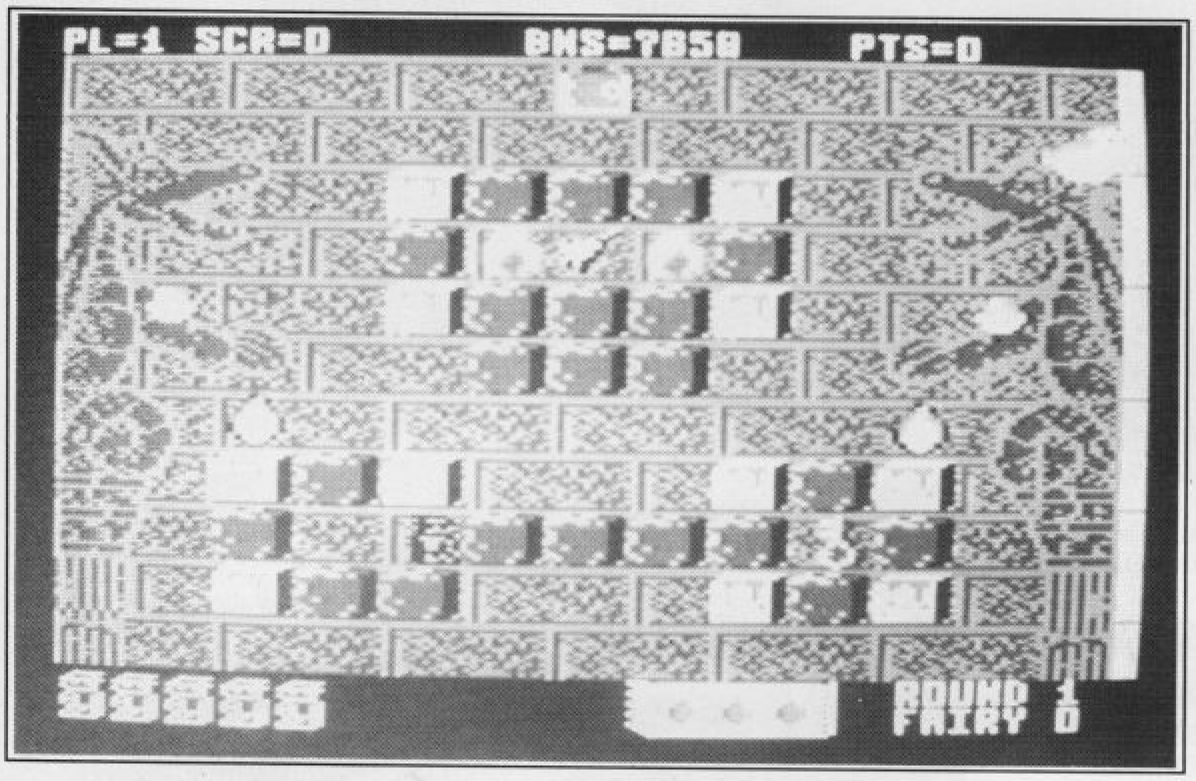
BARRY McGUIGAN'S BOXING

Mastertronic Plus

This is a piece of seriously dated software if ever there was. Released in September '85 about the same time as Elite's *Frank Bruno* game.

There's an option to create your own boxer, pick his fighting styles and train for the fights. The actual boxing is alright — hitting inside and outside, to the head and to the body, but it's not exactly stunning, but there's never exactly been a stunning boxing game ever. Ever. You takes your choice here, we'll give it a miss.
(55%)

Solomon's Key.



SOLOMON'S KEY

Kixx

Released around Christmas '87 *Solly's Key* got the thumbs up from CU. There was nothing particularly novel about a block shifting game in which you had to reach the top of the screen snaffling bonuses as you went. It had the sort of addictiveness and a level of playability that reminded you of *Bubble Bobble*.

It'll put the fun back into gaming, but that might be a bit too frivolous for the hardened gameplayers out there. Trust us.

(87%)

MANIC MINER

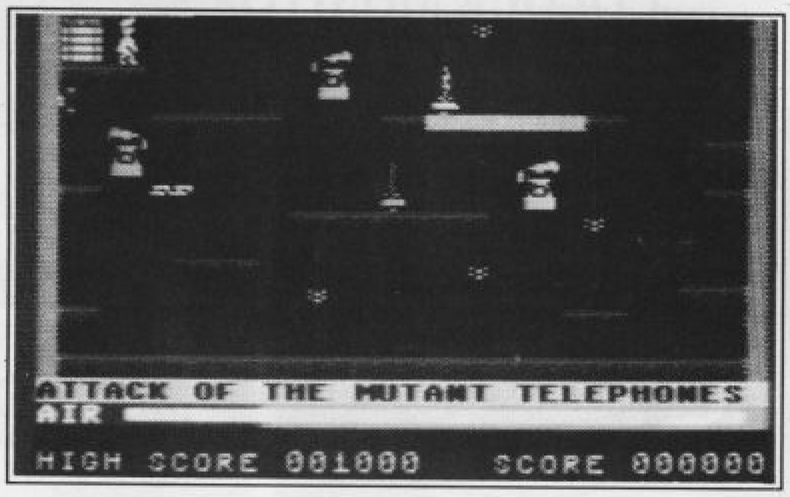
Mastertronic

If Barry McGuigan's is dated, this is prehistoric. Aye, we remember when Hovis were 2/6 a loaf, and a shilling could get you a pint of Newky Brown and a woman for the night. That was when *Manic Miner* surfaced — the original platform game, featuring Willy. All very pre-miner's strike, featuring grimy, underground workers.

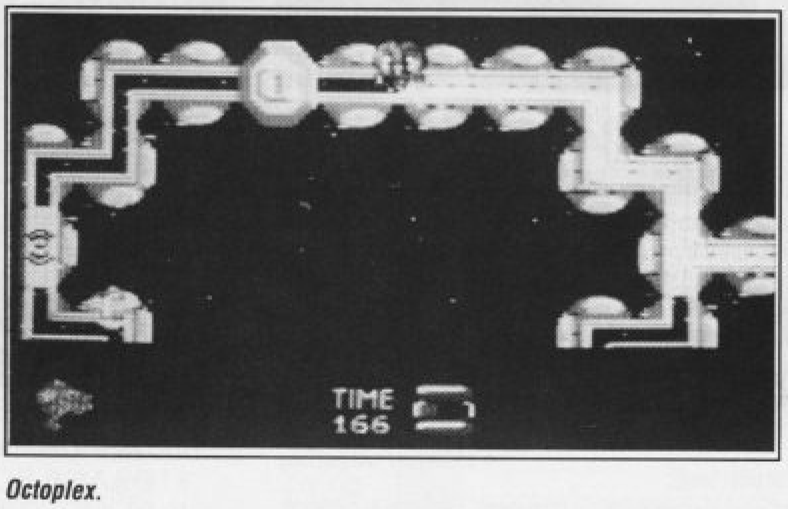
The whole concept of the game had never been seen before, and was totally fantastic (for the time). Now it shows more than its age, the stress fractures surface. Still, an amazing blast from the past from ace programmer Matthew Smith.

One we can recommend to all the fresh-faced amongst you, too young to remember flares, the Falklands War and Breaker bars.

(81%)



Manic Miner.



Octoplex.

UP

TETRIS

Mastertronic Plus

The coin-op of this we're told, was at the *Daily Mirror*'s Perestroika exhibition recently, if true, it makes sense. It was Mirrorsoft who first got hold of this Soviet teaser.

There's something typically Russian about a game of logic concerned with slotting geometric shapes together. It's clever and it's certainly quite addictive.

We'll give it a good mark for the sake of Boris Yeltsin. *(Why, did he design it? Ed).*

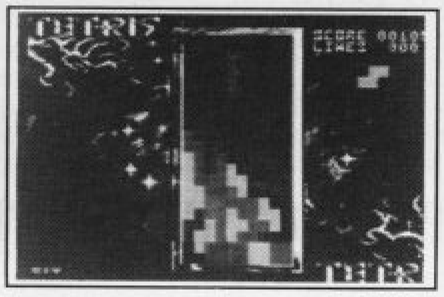
(75%)

OCTOPLEX

Mastertronic

This is the most basic of all *Pac Man* rip offs. You have to run around things which look, to me, like girders, filling them in as you go along. Naturally, there are some badly drawn (and "sub-atomic" would you believe) nasties which give chase. To make it slightly more interesting there are gates of different sorts to be negotiated and crystals — which give you shooting power — to be collected. Graphically *Octoplex* is yeeuch! The background is an unpleasant shade of brown and your intrepid hero wobbles unsurely along his way. Nothing to recommend about it, we're afraid.

(29%)



Tetris.

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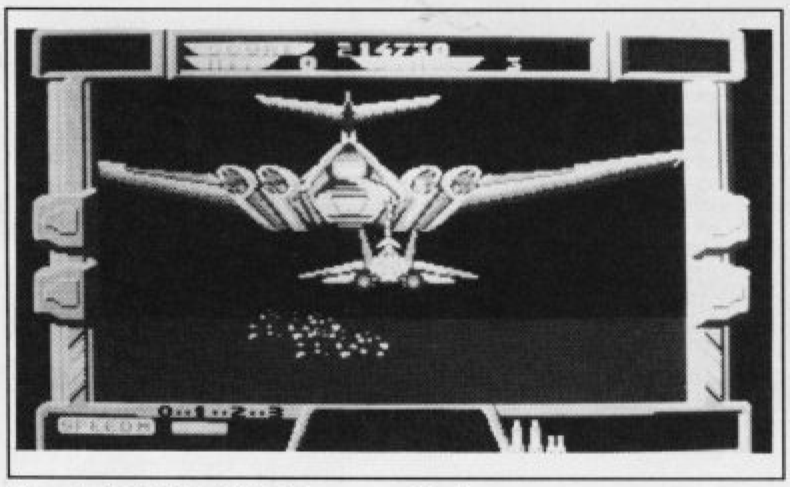
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CU UPDATE



Afterburner.

AFTERBURNER

Amiga
Activision

Long awaited it may be but let's hope no-one's holding their breath because there's no *R-Type* style miracle here. *Afterburner* is a dog.

The various sequences, and backgrounds are there, but what gameplay that existed in the coin-op has been forgotten. The graphics themselves are patchy speccly affairs and only the sound redeems the package.

Jez San must be rueing the day he took this job on, because for once we were right — it's unconvertible.
31%

I LUDICRUS

Amiga
Actual Screenshots

The idea is sound enough. The graphics are really nice and the animation is smooth, so what's the problem? The problem is, dears, that there is no playability.

You are a gladiator, and the most well built one at that. To earn your freedom, you have to go five rounds with three different opponents. If he manages to fell his adversary five times, he moves onto the next opponent. If they manage to fell him five times, he has to take on a lion. If he defeats the lion five times, he gets another crack at his previous assailant. Should the lion get him, it's game over.

As with lots of beat-'em-ups, you have a choice of sixteen moves. The only difference between this and say, *Exploding Fist*, is that in this all the moves take an age to do and you are always hit first. That plus the fact that the collision detection isn't quite spot on, which means you have to hit slightly behind your enemy before a hit is registered. Bye bye gameplay.

The smooth animation and odd snatches of humour can't make up for what is essentially a dull and unplayable experience.
39%

BALANCE OF POWER 1990

Amiga
Mindscope

When it first appeared *BOP* proved to be the most comprehensive, absorbing strategy game ever to appear. And now comes the most comprehensive version yet.

For a start you can call up some really weird figures, like the amount of TVs per head in Bogatowa, or the amount of political assassinations in Australia. All this extra information has been included along with more political features, and a four man and woman advisory team.

If you've ever wanted to make the Super Power decisions, like invading Pakistan to help Afghanistan, organising a trade embargo with Britain (if you're American), and answer all those little 'if' questions that have always bugged you, then this is for you.

BOP 1990 is everything you want from a strategy game, except for the fact you can't nuke the hell out of anyone. But then who wants to do that? *(Me! Ed).*
93%

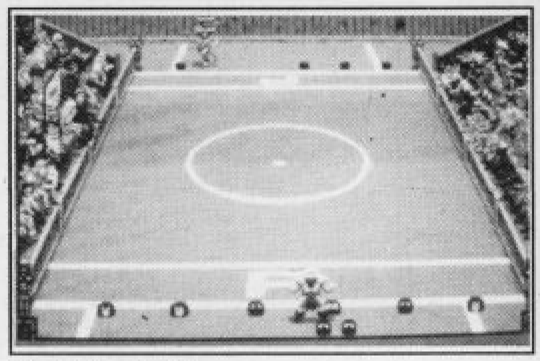
GRAND MONSTER SLAM

Rainbow Arts
Amiga

This is a fine game of a particularly ludicrous conception. The Grand Monster Slam is a game like no other. You have a number of small, furry round tribble-like creatures and the idea is to kick them down to the other end of the pitch, where your opponent stands. He, or she, of course is trying to do the same thing, whilst also indulging in a spot of bodyline by kicking them at you to knock you over. This slows you down.

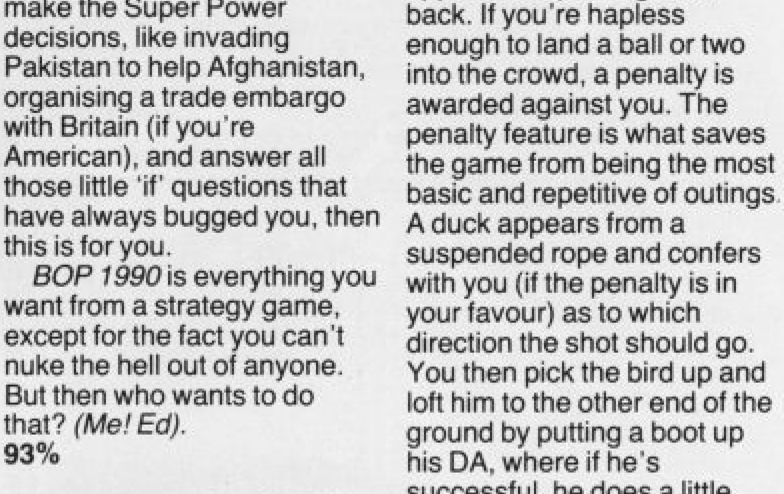
It might look simple, but it isn't easy. As soon as you've knocked a couple down, your opponent is punting them back. If you're hapless enough to land a ball or two into the crowd, a penalty is awarded against you. The penalty feature is what saves the game from being the most basic and repetitive of outings. A duck appears from a suspended rope and confers with you (if the penalty is in your favour) as to which direction the shot should go. You then pick the bird up and loft him to the other end of the ground by putting a boot up his DA, where if he's successful, he does a little dance.

Little touches like this save *Monster Slam* from the banal. A fun game, with fine music and graphics, but not one whose appeal you should expect to last.
71%



Grand Monster Slam.

I Ludicrous.



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MUSICAL FREEDOM ON THE AMIGA

Mark Heley feels the beat

BYTE DIS!

Making music on the Amiga isn't likely to leave you as much out of pocket as you may think and you don't have to be Jean Michel Jarre to get some outstanding results. For a couple of hundred pounds you can get a package that'll never see the back of a cupboard and, for a few dollars more, there are things musicians used only to dream about. Quality software is now readily available with some even better stuff lined up for the near future. With a mighty music chip and multitasking, the Amiga may well be shaping up to be the industry standard of the future. This month we take a look at everything you need to get started, explain how it all works and point you in the direction of some of the best packages around. MIDI is allowing the home musician to do more than ever before — so, C'mon and do the wild thing!

KEYBOARDS

There are a host of MIDI compatible budget keyboards on the market. Casio and Yamaha both have a wide range to suit every pocket and most come complete with their own rhythms and drum sounds. Two particularly flexible keyboards with a good range of sounds are the Yamaha DX 21, which retails for around £250, and the Roland JX3P, which they no longer make but which can be found quite easily secondhand for around a couple of hundred notes. If you want to go even cheaper, the MT 240 at £159 is recommended.



SOUND MODULES

These are just the sounds of a keyboard or synthesiser with the keyboard taken away. The ones that are of particular interest are those that are multi-timbral, which means that they can play more than one sound at a time; so you can, for instance, use the drum sound, bass, guitar, sax and piano all at once to create an entire band. A sequencer can be used to trigger each of these voices on a different MIDI channel making then one of the most powerful instruments around.

For modules like this such as the Roland D-110 and MT-32 and the Cheetah MS (which is an analogue multi-timbral synth with a bank of over 400 voices, which you can buy for an incredibly reasonable £299), you need a master keyboard. Cheetah do an excellent range of this which don't have any sounds of their own, but which can be used to trigger modules. These start at £199.

MULTI TIMBRAL KEYBOARDS

These are all-inclusive packages which have just about everything thrown in. The Roland D-10 is the keyboard version of the D-110 and costs around £600. For a similar price you can also get the excellent Kawai K-1, but these are serious purchases. The effects you can get with a good sequencer are really excellent, but most people getting into music won't want to shell out that much. If you want to buy just one thing to go with your Amiga set up, buy a Casio HT-3000. The sounds aren't quite as good, but it can do virtually everything a beginner could ever want — and for around £299 new.

DRUM MACHINES

Many keyboards come complete with some pretty tasty drum sounds; but if you want something a little more meaty, drum machines are readily available secondhand. Cheetah do a good all-purpose digital machine for £150 new and the Yamaha RX 17 is an excellent machine for a hundred pounds more. The Roland range are justly famous for their sounds which appear on hip hop dance records all the time. Of these the TR-707 and 909 are highly recommended, though they can only be bought secondhand. Expect to pay between £200 and £250.



MIDI

couple of hundred quid. Sequencers may be able to do some remarkable things but they're a fair way from replacing tape recorders.



MIDI GUITARS

The range of instruments your sequencer can work with is expanded by the addition of Casio's MIDI guitar. At around £500, it's a guitar that would probably cost you half that much but with 96 programmable voices. A very necessary addition to the world of MIDI, but not really an essential purchase for the home. Roland do a very attractive MIDI bass and bass synthesiser system which the Soho Soundhouse currently have on offer for an astonishing £499. It has a full synth exactly equivalent to the Roland JX-8P keyboard and what's more it looks great.

EFFECTS

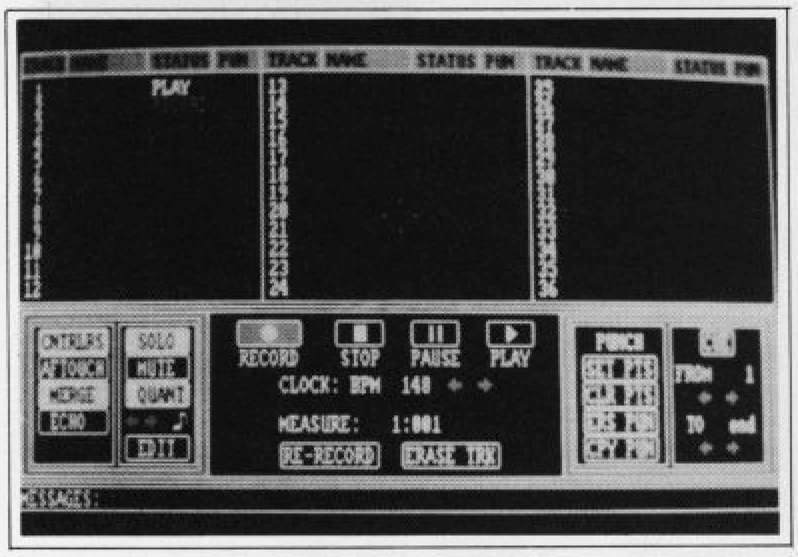
For MIDI compatible range, the Alesis are pretty unbeatable. Their MIDI-verb II pops up on records all the time and is the equivalent of a three or four thousand pound reverb and easy to use. Shop around for the best price. I've seen them for £225. Also take a look at the Micro-Verb II for around £150.

HOME RECORDING

Where MIDI meets the real world. To keep things completely self-contained, you'll need one of these little beauties: a four track tape recorder. Yamaha do a nice little number called the MT 100 for around £350, but the budget market is really divided between Tascam and Fostex. The new X-26 from Fostex comes complete with half a dozen inputs and a six channel mixer, for the quite astonishing price of £299. This makes it just about the cheapest around, but Tascam's Porta O5 is available from some outlets at a similar, or even better price. The secondhand columns of magazines like Melody Maker and Music Technology are good places to look for four tracks. An old model, like a Fostex X-15, should set you back a list.

THE CASIO DIGITAL HORN

Irresistable! The Casio Digital Horn is fully MIDI compatible and can be played either by blowing through the mouthpiece or just operating the keys. Built like a soprano sax and weighing less than a couple of pounds, its fingering is in fact that of a recorder. The DH-100 comes complete with it's own horn built into the bell and six different horn sounds. For just £99, it's top of the CU Christmas list.



A wap bop a lu bop a wap bam boom (Dr T's KCS)

WHAT IS MIDI?

No, it's not one of those little hi-fi's from the Argos catalogue. MIDI is a language through which compatible electronic instruments talk. The functions of the keyboard, drum machine, bass line generator, or whatever, are reduced to digital data, which is used to trigger them. Unfortunately, you will need a set of MIDI ports. (Datel do an excellent MIDI interface for the Amiga for £34.99). This is probably the biggest design fault on the Amiga and has let the ST — which has built-in MIDI ports — build up a much bigger music software base (though not necessarily a better one). There are many uses for MIDI in synchronising instruments and storing compositions. MIDI really comes into its own, however, when used in conjunction with a sequencer.

The previous spread shows what's available for budget music making, but the greatest advance is not the instruments themselves but what links them together. That's the language of MIDI.

WHAT IS A SEQUENCER?

A sequencer is really just a notepad for MIDI data and works very much in the same way a recording studio does. A sequencer has a certain number of tracks available for recording. By selecting a track for your MIDI instrument, what you play is then stored as digital information. You can then move onto another track in much the same way as you would do in a conventional studio, adding other instruments and building up your song layer by layer.

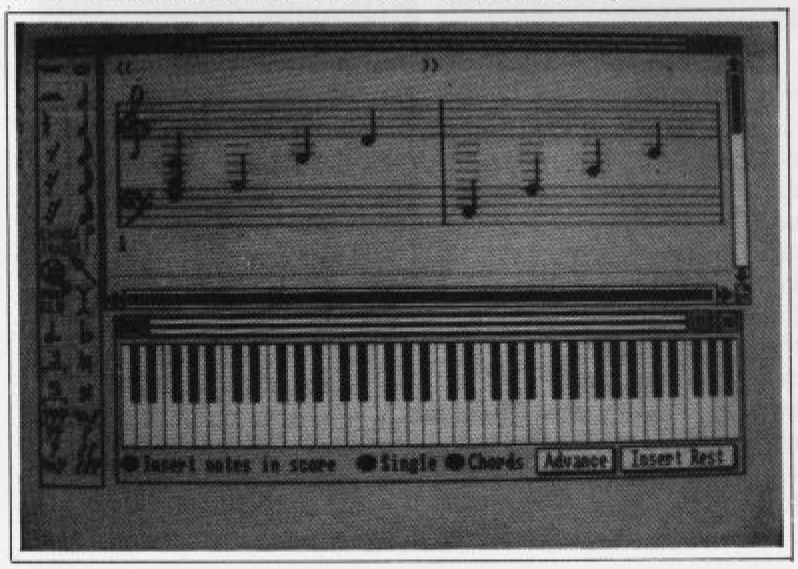
The sequencer can be set to record so many bars and to play them back at a certain pace, according to your desire. So passages can be recorded and spliced together to make songwriting a doddle. A decent sequencer will also correct your timing so that everything sounds spot on.

A decent sequencer will even correct your timing to whatever beat you desire.

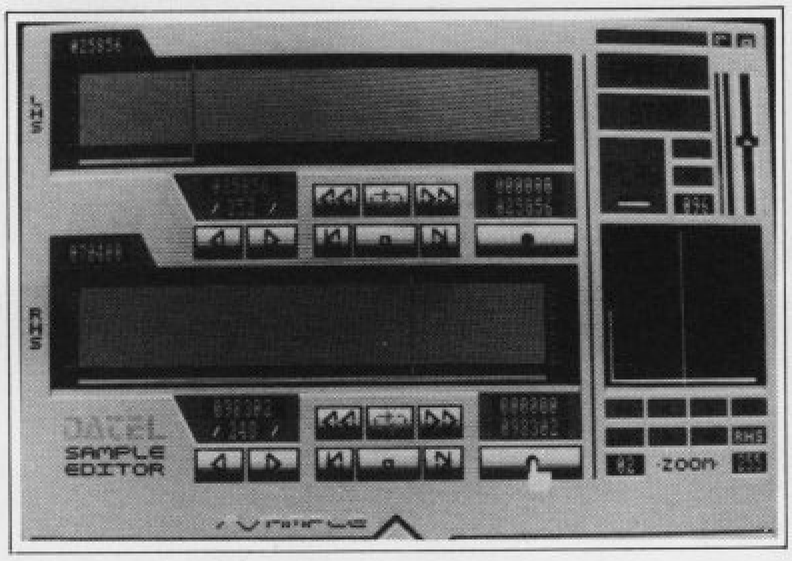
Sequencers are hugely useful. With the instruments firmly in one's control, the musician is freed to concentrate on the music. Sequencers on computers are especially flexible and the workbench environment makes them easy to use. The Amiga is an excellent computer for sequencing software because its multi-tasking means that you don't have to stop one function when moving on to another, so the music keeps going.

None of these functions, you might have noticed, actually use the Amiga's powerful music chip, one of its major advantages over the ST. Sequencers are music controllers not creators, although many do accept IFF files.

Da do ron ron ron da doo (Deluxe Music Construction Set)



Ne na na na nu nu (Dutch Sound Sampler)



SEQUENCER PACKAGES

DATEL MIDI MUSIC MANAGER £39.99

Datel's budget is very much a a sequencer designed by programmers. This isn't really a very good idea as it is, after all, designed to be used by musicians. The first major fault I found with it is that you don't seem to be able to hear what you're playing when you're recording. I say "seem" because there might well be a way of doing this. This brings me to the second major fault, the appallingly written manual. This consists of a completely unstructured account of the function of each part of the package. It wouldn't even be any use as a reference section, nowhere are you told what you have to do to make it work. What you get for your money is a basic 8-track sequencer with no frills. It does have a merge facility which allows you to combine two tracks into one to build up more complex arrangements. Unfortunately, this feature is completely unexplained. In price the Midi Music Manager is unrivalled, but it really doesn't have many of the features you ought to be looking for. If you're looking for an introductory package, investing a little more is well worth it to get something you'll want to keep using.

DR. T'S MIDI RECORDING STUDIO £59.99

This too is an 8-track sequencer. It supports IFF files so you can use internal sounds from the Amiga. It also has a mute/unmute facility in real time, which means that you can turn the tracks off and on as the music plays to see how they sound. The manual is comprehensive and reasonably straightforward, and it can be approached without any in-depth knowledge of either computing or music. Eight tracks are more than enough for most straightforward purposes. Problems only really start to crop up when you're using something like a drum machine where it's often much more convenient to give each drum its own track. To record on one track, all the drums have to be playing at the same time, which is not



"Agadoo doo doo push pineapple shake the tree . . ."

easy at all if you're using keyboard triggered drum sounds. Extra tracks are especially useful for easy editing, but MRS does provide quite adequate editing facilities within its eight tracks. You can cut, copy, paste, transpose and expand your tracks, but you can also use the full numerical parameter editor to fine tune the data.

DR. T'S KEYBOARD CONTROLLED SEQUENCER V1.6 £225

This is currently the only professionally orientated sequencer package readily available for the Amiga. Many more are planned and two, *Music X* and Steinberg's *Pro 24*, are set for imminent release; but *KCS* has already built up a faithful following. *KCS* has three quite distinct and separate modes. In track mode, the program works as a 48 track recorder. Open mode is a more generalized sequencing system which allows you to independently loop up to 128 separate sequences. The third mode is song mode. You can use this to tie together the sequences you've created in Track or Open mode into complete songs in the same way you'd break a song down into verses, choruses and breaks. To make it worthwhile you need to be running a drum machine, a multi-timbral module and, maybe, a couple of other bits and pieces. You then have extensive editing and control ability.

To go into each of *KCS*'s features separately would take a page or two which we haven't got. If you're seriously interested in buying one of these, the thing to do is to arrange for a demonstration and don't be blinded by what the demonstrator can do with it. Ask to be shown all the functions you're interested in and for them to be explained. Only then will you be able to stand a reasonable chance of duplicating that at home. One feature that is worth remaking concerns the programmable variation generator. This can be used to let the computer create improvisations on the theme that you've created. A nice touch which is expanded considerably in the V2.0 version of the program, now available on the ST and coming shortly for the Amiga. It's a fair few quid for one little disc — but, for the foreseeable future, it's worth it.

WHAT IS A SAMPLER?

Bomb The Bass's 'Beat Dis' was a classic example of a record using samples, but they crop up everywhere. The use of samples has become a huge debate throughout the world of music. Should they be allowed? Are they in breach of copyright? Are they music at all? Most people, however, are a bit vague about just what samplers are. Sampling is just the recording and digitilising of sound. So getting music out of one, especially a software sampler, is down to how you use it.

Sampling doesn't require MIDI inputs or a sequencer, but is compatible — and working MIDI instruments, sequencers and samplers together can produce some stunning results.

DATEL DIGITAL SOUND SAMPLER £69.99

Datel's sampler comes complete with an interface which allows you to plug two phono leads and/or a DIN lead. You can then load in sounds from this source into the Amiga which it'll play back to you through its music chip. The samples themselves can last up to a few seconds on one or both channels. They then come up as a waveform on the main screen of the sampler. You can then, if you so choose, edit the sound to your requirements and display it as a 3-D map (but you have to return to the normal display to continue editing). Though — like all samplers currently available on the Amiga — it's only 8-bit, the sound quality isn't at all bad. The manual is slightly better than the *MIDI Music Master*'s, although it too could desperately do with a step-by-step introduction.

When you have your sound, you can then play it on the other half of the package, the slammer. This consists of a five octave keyboard displayed at the bottom of the screen, on which you can play your samples and a rudimentary four track sequencer. The metronome is grandiosely called the "drum machine", but it is a perfectly functional facility for playing back samples in a variety of keys. Indeed it's nearly as good as Datel's Midi Music Manager.

The Jammer is certainly a good addition, but I'd recommend something a little more powerful for the easy production of a decent result.

WHAT ELSE?

DELUXE MUSIC CONSTRUCTION SET E.A.

Deluxe Music is a very different package in that it's a Stave music creation package. That's right, those funny little bars real musicians use with all those little squiggles. The Amiga's music chip is used to generate various instruments to which you can then alot a staff (a set of five bars). Using the mouse you can then enter music using the various notes and rests that you're given. The instrument sounds are less than impressive, but producing finished music is not really the aim of *Deluxe Music*. What you have



SOFTWARE

is an easy composition program, especially for those people who are literate in traditional musical skills. Fortunately for the electronic musician it's also fully MIDI compatible. This means that you can play music from MIDI instruments which will appear on screen in the form of a musical score. You can also enter files from sequencers and use *Deluxe Music* files in real time sequencers. This makes it exceedingly useful. It can print out the completed scores and even add lyrics in a variety of different fonts. In essence an important bridge between traditional and computer music.

INTELLIGENT MUSIC "M" £125

M is a quite remarkable program. It is in fact an algorhythmical composer, which means that if you give it the instruments and the parameters it'll write the music. With a bit of skill and perseverance you can even get *M* to improvise in a particular style of your choosing. There's a lot in *M* and it's quite easy to get lost in, but it really does pay close attention. Graphically it was never going to be a great looker, but Intelligent Music have done as much as could be expected. A particularly nice touch and one that's easy to use, is the conducting grid. By waving you baton you can get the orchestra (or band) to respond in much the same way they would to a conductor. The state of the art in software, but hardly an essential purchase for home music making, but *M* does what a lot of people expect when they get into electronic music making; it makes computer music. ▶

CU GIVES YOU THE HORN!





COMPO

Shooby dooby doo an' all that alley cat stuff, 'cos here's your chance, folks, to win the most swanksome, irresistably fun and adulation-invoking instrument.
The Casio Digital Horn can be yours to plug into your P.A., blow a few notes with, or simply make your friends feel mighty jealous. Not only this, thanks to the generosity of MCM software, we have a Dr T. MIDI Recording Studio to throw in — to give a really good start into MIDI.
All you have to do is to answer the following questions.

Who was the famous saxophonist otherwise known as Bird?
A) Charlie Drake
B) Charles Aznavour
C) Charlie Parker
D) Charles de Gaulle

Who or what is Courtney Pine?
A) A coffee table
B) A Californian tree
C) A brand of shoes
D) An air freshener
E) A famous British saxophonist who plays with the Jazz Warriors

Answers on a long playing record to Horn Compo, Commodore User, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Entries must arrive by 15th May.

THE FUTURE

STEINBERG PRO 24

The Pro 24 has become the industry standard sequencer on the ST and is set to makes its debut on the Amiga very shortly. Hopefully Steinberg will make full use of the Amiga's multi-tasking to make it competitive in its new field. Apart from having a large user base, it doesn't really represent an outstanding purchase. Though, pitched as it probably will be, between the two Dr. T products it'll probably prove popular with musicians and studios in particular, where familiarity with the product can save precious time.

SAMPLEMAKER

Already available for the ST, Dr. T's Samplemaker should retail for around £199 on the Amiga. Quite different from other sampler packages, Samplemaker is, in fact, a sound generator. In a similar way to the famous Yamaha DX-7 it uses "operators" to create unique sounds. All an operator really is, is a waveform generator and — run in combination — these can produce high quality, elaborate sounds. The DX-7 had six of these, whereas Samplemaker has 60, which gives you a good measure of its power. If an instrument is only as good as its voices this makes this product very good indeed.

ADEPT 16-BIT SAMPLER

The Swiss firm Adept are currently producing a 16-bit stereo sampler for the Amiga which should be able to create CD-quality sounds. It remains to see how successful it'll be, because it's likely to push the Amiga to the very edge of its operating limits but its certainly something to look out for. The projected price is around £500, or roughly a quarter of what a dedicated sampler of that quality would cost you now.

MUSIC X

Activision's *Music X*, which is to be launched next month, could prove to be a watershed in Amiga music. Firstly it gives you a 250 track sequencer, three or four times the number of their nearest competitor. This makes editing a doddle since you can load everything you want in and see how it sounds by turning tracks on and off. *Music X* also includes, however, a very powerful set of MIDI utilities which put it into a different league. It has a full patchbay so you don't have to be perpetually lead swopping and a monitor facility to keep track of it. All in all making this one of the most powerful utilities around for any computer.

STOCKISTS

M.C.M. (Dr. T's and Intelligent Music)
9, Hatton Street, London NW8 01-724 4104/01
DATEL
Fenton Industrial Estate, Govan Road, Fenton, Stoke-On-Trent. 0782-744707
E.A.
11-49, Station Road, Langley, Berks. SL3 8YN. 0753-46465
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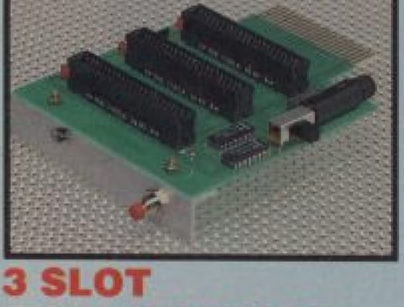
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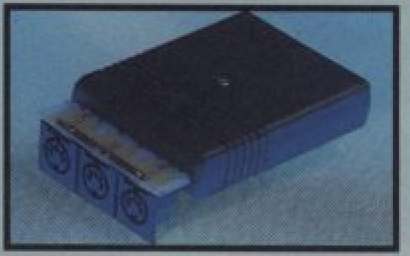


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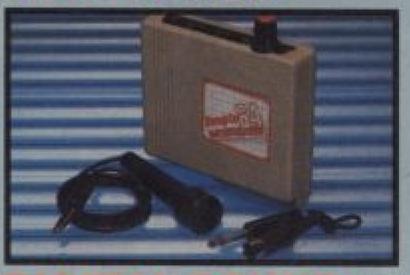


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- Complete with 3 drum kits.
- Real drum sounds - not synthesised.
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- Send now for quick delivery.

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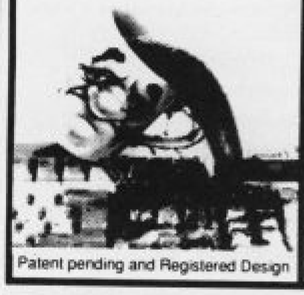
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VISA

CU LETTERS

Amiga update

I am sick and tired of looking through your mag. Nearly every page has got something to do with the Amiga. I admit it's a super machine but the 64 is getting neglected. The reviews are shoved to the back of the mag and left there to rot. Even the pokes are changing to Amiga. My opinion is exactly the same as Kirk Jones's who wrote to you in the April issue. I am far from pleased, your mag used to be MEGA FAB but now it has changed dramatically. I think your mag has fallen below satisfaction.

D.N. Hughes
Clwyd

Despite what you claim, we do not favour the Amiga and can only restate what was printed last month: CU is a consumer magazine, which means it will voice its opinion on the games it receives — 16 and 8 bit games.

***By the way, you seem to have read Kirk Jones's letter but are you sure you read the pokes section? Four sections are devoted to 64 games, which is exactly the same number as for Amiga games. And now for a review of a very good 8 bit game, why not turn to this month's reviews of* Renegade III *or* Speedball.**

Film Fury

I don't want to spoil the fun of others, but I seriously question the success of licensing movies when it comes to that burning question — what makes a game worth playing? My 64 and Amiga — I own both — provide the perfect opportunity for me to interact with whatever gameplay is taking place. And with graphics, a clever story board and good sound it is possible to a create story which can engage you for hours.

No prizes for guessing that I'm an adventure fan, but I do feel that where film licences are involved a number of the software houses could take a lesson or two from adventure games. A good movie will make use of a good story and will involve the audience in the same way that a good piece of adventure software will. Far too often a decent film is converted into a single arcade sequence, often bearing no resemblance to the movie, sometimes making a mockery of it. This neither satisfied the games player or the film goer who may be tempted to buy the game.

It does seem that licences provide an excuse to make money, rather than thought provoking games. If people really want to swallow that it's up to them. Personally, I'm going to wait for something better.

K Alexander,
Swansea

And you're welcome to do so. How exactly is a good adventure like a good film? When did you last pause a Dirty Harry movie to ask Clint Eastwood if he was feeling particularly lucky?

We don't know where you've been, but your reasoning does seem — erm — a little half-baked. What do you think software houses want to make, and why can't a good arcade licence provide as much stimulation and complexity as an adventure?

Sir, you are a snob and you do want to spoil the fun of others.

Tasty poster

Remember me? The weirdo who wrote the letter last year about his computer blowing up?

I am writing this time about your *Populous* CU poster. It said on it that it was CU poster no. 12. How could it be when the *Afterburner* poster was also no. 12. I got so confused over this, I ate the Populous poster and went to sleep!

Richard (odd bod) Oakley,
Stourbridge

Welcome back, weird one. In fact CU gets more than its fair share of loveable but nutty punters, so it's difficult to keep track of who exactly blows up what.

As for doubting our ability to count, how dare you stoop so low, sir? Don't you know that number 12 is, in fact, part of a new government ruling which specifies that all magazines must give details of the nutritional content of their posters?

You've had a slap up meal of airbrushed artwork — so why complain? Only eat posters if supervised by an adult and stop being a smartarse.

Bobble sequel

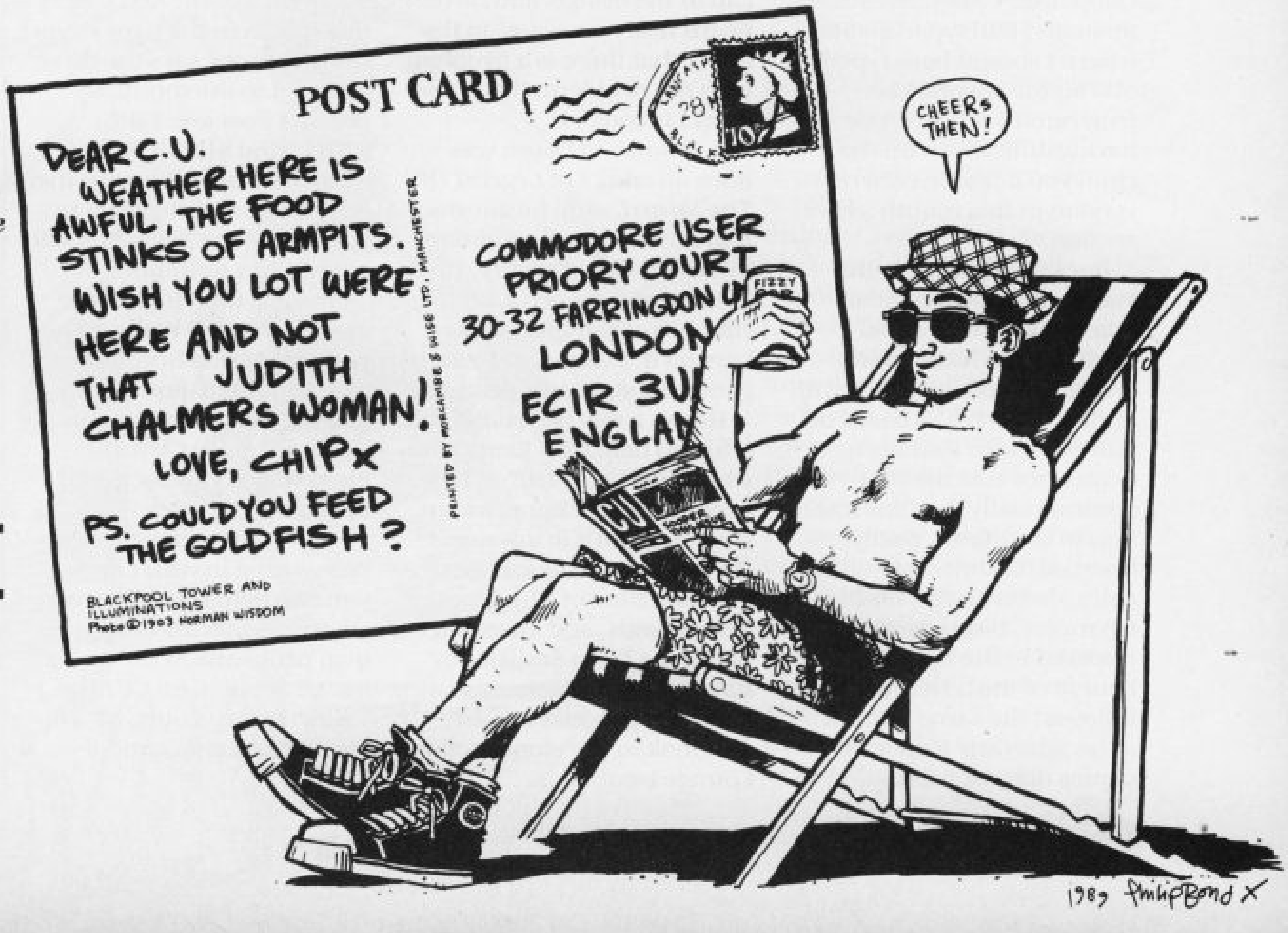
Could you please tell me if *Rainbow Dragon*, you know, the follow-up to *Bubble Bobble*, is going to be converted to the 64, and if so who will buy up the rights?

Before I go I would just like to say the mag, over the years, has just got better and better, so all I can say is keep up the good work.

Jamie Brown
Snodland, Kent

No sooner said than done, but you will have to wait a little longer for the game, though. Yes there will be a 64 follow up to* Bobble Bubble, *called* Rainbow Island, *by the way, but not until later in the year. Thanks for the compliment by the way.

Please send your letters to CU, Priory Court, 30–32 Farringdon Lane, London EC1R 3AU. There's free software for each letter published.



INTO THE

Keith Campbell's in a gardening mood this month, what with watering weeds, smelling them, and wondering what to do in the moonflower field. Hello trees, hello Keith . . .

Michael Newman of Bexleyheath has just bought all three *Zorks*, and, for some perverse reason he didn't mention, determined to finish *Zork 3* first, he came up against the Royal Puzzle. Turning to his trusty CU, dated April 1988, he worked through the puzzle using the explicit instructions given in a clue. "After a short while, it no longer worked," he said. "Could it have been a printing mistake?"

I checked the clue as printed, against the information on my database, and found that there was indeed a discrepancy. The big question next — mine or the typesetter's error? I checked back on my original file copy of The Valley for that month. Ooop! Sorry Michael! Midway through I had typed an SE where I should have typed an SW! So for anyone else frustrated by this puzzle, or having difficulty with the clue, you'll find the correct version in this month's clue section.

Buckaroo Banzai is the least well known of Scott Adams' adventures and probably the least loved. Written in collaboration with Phillip Case, it was based on a cult American film hero. Scott once told me that commercially the film was a flop in the States, partly because its showing coincided with the 1984 Olympics. It was never released in the UK. The course of the adventure game followed the same pattern, although some imported copies did reach UK adventurers, including my own 64 disk version. So how I come to have no *Buckaroo Banzai* clues on my database? I don't know. This is unfortunate for Brad Fields of South Harrow, since I was unable to tell him how to change the battery, or why he keeps getting fried when he pushes the button after putting gasoline in the car, or anything about the glowing fluid. Who can help?

Can anyone field an answer for Niklas Grundstrom, from Malmo in Sweden, who is stuck in *Wolfman*? Niklas is wondering what to do in the moonflower field.

Is there a bug in *Rigel's Revenge*? Andrew Reston is not the only one trying desperately to leap over the gap in the bridge, and he has heard nasty rumours to the effect that there is a problem with the problem. If you see what I mean . . .

S. Palmer of Luton was once an addict of *Legend Of The Sword,* until he got stuck, that is, which is a condition he would like to rectify. He is in the troll's cavern with the statue, but can find no way beyond it. Everywhere else he goes now stops at a dead end.

Here's a real international effort to help Olav Langeland, who, alias Larry Laffer, has been stuck in a honeymoon suite without a drink since December! Thanks to Jean-Pierre Jelsma of The Netherlands, and Massimo Bartalena from Savigliano, Italya, Olav can now raise a glass and propose a toast! Just look in the clues section, Lounge Lizards . . .

Massimo, who this month tells us how to cross that bridge in *Beyond Zork,* would like to get in touch with Coos Willemson. I'm afraid I've lost the address, so if you're reading this, Coos, could you write to Massimo Bartalena at: via Tavolazzo 6, 12038 Savigliano (Cuneo), Italy?

David Noble of Sheffield was finding Infocom games too easy, so he decided to try *The Pawn!* Now he's finding Magnetic Scrolls games too hard, and he wants to know how to ride Kronos' platform, and what to do with the prism.

Atten-SHUN! It's 24494983 Corporal Toomey, M. of BFPO 40, after some *Bard's Tale II* help a bit sharpish! Where can 24494983's mages learn the dream spell? And where is the Sphinx in the Grey Crypt? Corp Toomey says the three answers to the mouth in Oscon's Fort are: FIRE, KRILL, and SILENCE. But what's meant to happen then, he has no idea! Right then you lot — look lively! Get fell in and start writing!

Now it's time to take the gloves off — off Wally, to be precise! Adrian Boreham can't get them, and he's playing that oldie, (but hardly a goldie) *Upper Gumtree.* Phew, takes you back a bit, doesn't it?!

Thanks to everyone who has written in with clues. If you can help some distressed adventurefolk, or have your own problems, write and tell me all about it, at: CU, The Valley, Priory Court, 32-34 Faringdon Lane, London EC1R 3AU.

ADVENTURE CLUES

ZORK 3: Royal Puzzle: (P=Push) PE, S, S, SE, PS, N, NE, PS, TAKE BOOK, PS, E, NE, PW, SW, NW, NE, PS, SW, PE, NE, PS, NW, N, N, N, PE, SW, S, SE, NE, N, PW, NW, PS, PS, W, NW, NW, PS, SE, SE, SE, NE, PW, PW, SW, PN, PN, PN, NW, U.

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To get wine to the honeymoon suite, listen to the radio in the hotel bedroom. Order the wine by phone, after hearing the advertisement for the Ajax Liquor store.

LEISURE SUIT LARRY (Looking For Love):
Get started with a hidden dollar, buy a ticket, and go to a show!

BEYOND ZORK:
To cross that bridge, put the wounded pterodactyl to sleep, cure its wounds, and ride it!

BARD'S TALE I:
The mad god is TARJAN.
The Review Board is on Trumpet Street.

BARD'S TALE II:
Open the rock of Colosse with FREEZE and PLEASE.
Three words of wisdom in Dargoth's Tower Level 3 are: EARTH, COMPASSED, and FOUNTAIN.
The thirsty mouth in the fourth snare wants the answer ENDURABLE.

WOLFMAN:
Water the weed and smell it later!
Use the coffin as a boat.
When the monster comes towards you, wait eight turns.
Then go west four times, howl, and kill him.

VALLEY

CAMPBELL'S COMMENT

With all the recent talk of adventure games being overtaken and swallowed up by computer RPG's, it must be welcome news to adventurers that one company is producing more and more adventures, and that they are becoming increasingly popular. Sierra On-Line, creators of the *King's Quest, Police Quest,* and *Leisure Suit Larry* series, reckon to have a 22% market share of IBM PC entertainment software in the USA. And over there, the PC is big, whilst the Amiga is relatively small fry.

Sierra have gone hell-for-leather for the 16-bit market, and as a result of a multi-million pound investment in the further development of their games system, the new Sierra Creative Interpreter is now producing really hi-tech multi-disk games, with double the graphics resolution, extensive animation, and absolutely stunning stereo sound playing professionally composed themes for both title and incidental music. The opening sequences of the forthcoming *Space Quest 3,* for example, demonstrated at a recent press reception, have to be seen and heard to be believed. Sierra is now banking on gamers in the USA going out and buying expensive sound boards for their PCs — and they probably will. Amiga owners are luckier — a stereo system can simply be plugged into the computer.

All this should be good news for the adventure player — but is it? Traditionally, hardened adventure players have scorned graphics, tolerating them provided they do not degrade the performance or text content of the basic game. So long as the game story is not abridged to accomodate the graphics, and the response time is not unduly lengthened, graphics are acceptable, faintly welcome even, if they attract more players to the art.

But Sierra games are fundamentally graphical. Therte is no getting away from the picture. The player's character is moved, in real time, from location to location across the screen, and the whole thing resembles an interactive animated cartoon.

Text there is, to be sure, to amplify and narrate what is happening in the picture. The overall result is a highly entertaining cinematic type of adventure, but with a puzzle level that is not complex or subtle, and often requires routine guesswork rather than logical deduction.

Personally, I enjoy the games immensely. But the danger is, that if too many people enjoy them so much, text adventures with real depth and complexity from the likes of Infocom and Magnetic Scrolls, which I enjoy even more, may get squeezed right out of the market. And that would not be a good thing for adventurers.



Adventure News

THE QUESTS ARE COMING!

To save you staring at the shelves of your local computer games store, in the hope of getting hold of a copy of the game your friend is playing on his ST, here is Activision's release schedule for its Amiga Sierra games:

April 89:
Goldrush
Leisure Suit Larry II
Manhunter New York
June 89:
Police Quest II and
Space Quest III.
July 89:
King's Quest IV.

Police Quest I was due for release on Amiga during March.

GOLDEN CHALICE AWARDS

Every year, The Adventurer's Club Ltd. gives adventure awards, determined by the votes of its members, all adventure enthusiasts. Last february saw the first public presentation of the awards, at the Sherlock Holmes Hotel, in Baker Street.

Presentations were made by Club Director, Henry Mueller and adventure reviewers Dave Barker, Ken Matthews, Tony Bridge, Mike Gerrard, and the club's President elect and your host in the Valley, Keith Campbell.

The honours went as follows:

Gold Chalice (Best adventure): *Ingrid's Back* (Level 9).
Silver Chalice (Runner up): *Jinxter* (Rainbird/Magnetic Scrolls).
Bronze Chalice (2nd runner up: *Legend Of the Sword* (Rainbird/Silicon Soft).
Commended: *Beyond Zork* (Activision/Infocom) *Lancelot* (mandarin/level 9).
Golden Sword (Best RPG): *Dungeonmaster* (Mirrorsoft).
Best Software House: Rainbird.
Fellowship of the ACL: (For exceptional services to the world of Adventure) *The Austin Family* (Level 9).
Best Home Grown Adventure: *Jekyll and Hyde* (Essential Myth).
Best Mail-order Software house: Zenobi Software.

INTO THE



A jolly-looking, 'Bounty' island party.

LEISURE SUIT LARRY



Babs 'n' Larry in cliff top tizzy.

LOOKING FOR LOVE❤

Activision/ Sierra On-Line
Price: £29.99

Larry Laffer is rapidly becoming a cult character in the world of computer games players. He originally appeared in *The Land Of The Lounge Lizards* — an adult game in which, during a night on the town, he was on the lookout for women of easy virtue. It became something of a cult, particularly with brokers in the City.

Here is a James Bond comedy spoof, with a strong storyline. In an hilarious mix up when he accidentally finds himself a contestant in a wicked satirisation of TV's 'Blind Date' (it's called 'The Dating Connection' in the USA), Larry wins a month's cruise with Barbara Bimbo, and sets about getting together the things he will need for his holiday. Unfortunately for him, he accidentally strays into an ethnic musical instrument shop. By an amazing coicidence, when chatting up the attractive Hispanic girl behind the counter, his poor Spanish matches exactly the series of pre-arranged code-phrases for a spy, who, by another amazing coicidence, turns out to be Larry's double.

Larry soon finds himself carrying a top secret microfiche secreted in an ancient Peruvian Onklunk, and becomes a target of the fiendish Dr. Nonookie, through his evil but seductive henchettes. As if that wasn't bad enough, it's Mrs. Bimbo who turns up on the cruise liner, not her daughter, and she has a penchant for chains and whips . . .

Larry decides to leave the cruise liner the hard way, and getting washed up on a holiday island, has to resort to disguising himself as a blonde in a bikini, to evade the local Russian spies. He gets away in an absolutely impossible cliff-hangar — literally! — that is agonisingly hilarious. Finally, of course, he has to catch up with Nonookie, and then marry the girl of his dreams.

This strong storyline is forced along by sequences of animation linking the 'free-will' puzzle sections, during which the player loses control of the action. The puzzles mainly concern finding and getting the requisite objects, and taking suitable actions which then trigger the narrative.

For example, Larry must have a ticket, passport, and other objetcs essential later in the game, before he can board the cruise liner. If he

VALLEY

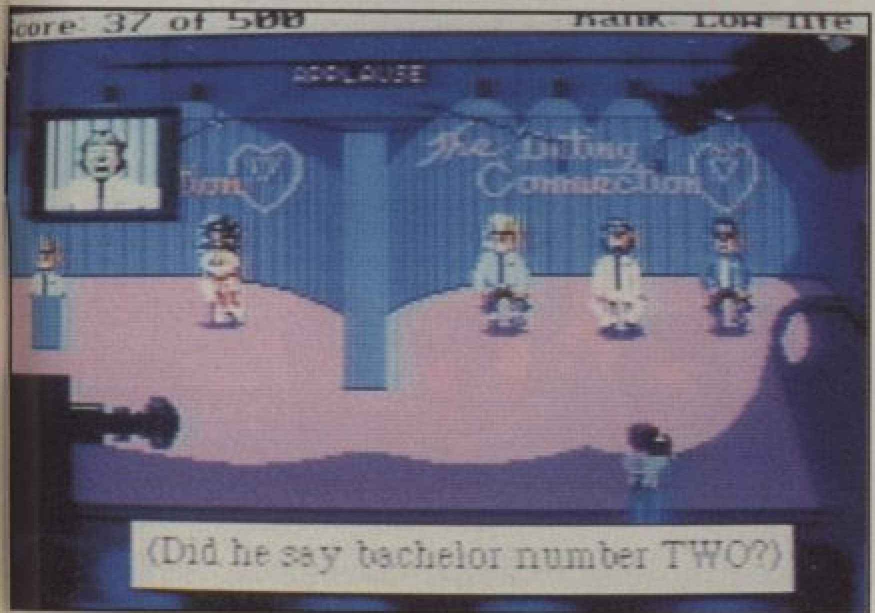
Sometimes sprites are smoochy and romantic . . .



. . . and sometimes they like shenanigans in the surf.



So what's your first dumb question, contestant number one?



takes too long to achieve this, the boat will leave without him, and he will have to start again. But it is not logical that he should be unable to board the ship without them, even if the long term result prevents him from completing the game. And this, perhaps, is where the Sierra format falls down. Allowing the narrative to continue, ultimately abortively, but with a strong hint or two in the text that all is not well, would then provide more realism and less frustration.

Having said that, this mixture of obligatory narrative, and obligatory player driven events, is handled extremely well. Indeed, the narrative animation is often accompanied by great chunks of humourous text, which makes this game the comedy that it undoubtedly is.

Al Lowe, Larry's creator, says he deliberately introduced a strong storyline in *Larry 2*, to make it different from *Larry 1*, in which virtually every location is open from early on in the game. *Larry 2* is far more linear. It's also less suggestive than its predecessor, despite its built in filth-o-meter. Turn the meter up, and you will get some direct language out of the screen, yet the actual situations themselves are not so spicy.

The graphics are doubled in resolution, compared with older Sierra games such as *Space Quest II* (reviewed last month). This not only means that the pictures are more detailed, but the character that the player moves around the screen is better defined and thus more easy to control. Fine control is essential to get through the arcade sections of the game. You don't get something for nothing, though, and the penalty is a longer response time whilst a new screen is being read in from disk. This is somewhat offset by picture caching, whereby the previous two or three locations visited are still held in memory, and redisplays vert quickly.

There is also much more extensive animation. Not only does the main character have to negotiate some tricky arcade-like sequences, such as swinging across piranha infested waters, jumping from vine to vine, and taking a precarious cliff-edge walk, there is natural movement in the background of many pictures that is incidental to the game or story itself. For example, the occasional plane crosses the sky, and trains can be seen streaking between hedgerows and buildings.

The text interface has been improved, too. No longer does a cursor wait for input below the picture. Now, you just strike a character key, and an input window opens up superimposed on the main opicture, containing any characters you have typed before it appears. The SAVE/RESTORE feature has also been made more user-friendly. On the old system, it always took me a while to figure out what directory and filename to assign a saved game — now things are much simplified.

If you have suitable sound equipment, do not fail to hook it up to your Amiga, for here is a major improvement. Full stereo sound is provided throughout the game, with various jingles and a few catchy tunes. These were composed by Al Lowe as well, himself the director of a High School Band, and school music co-ordinator for some sixteen years, before leaving teaching to go full time into computer games creation.

All in all, this is not only an adventure, but a complete entertainment package.

GRAPHICS	10
PUZZLEABILITY	6
PLAYABILITY	9
OVERALL	9

PLAY TO WIN HELPLINE

In need of some assistance? You've sliced your way through to level six, you're well on the way to finishing the game, then — *@*@!! — just when you thought that you were home and dry the game toughens up — then seems 'impossible' — to complete.

Help is at hand. If you want to get hold of a particular solution, poke, hint, tip or listing then send it in to the helpline and we'll print your enquiry. A selection of replies will be published each month — and the rest we will send on to you.

And, if there's a particular problem with which you think you can help, send your reply to Responses at the same address below.

RESPONSES

WASTELAND

Last month Matt Holland from King's Lynn (ref C1) wrote in with a woeful tale of confusion and frustration. Just how on earth you get across to the underground village in Darwin and how do you find Max and the Blood Staff?

Andrew Slater from Cheltenham kindly wrote in with the answers. You get to Darwin village by collecting Sec Pass Seven from the sleeper base and you can find the Blood Staff in The Temple of Blood in Needles. Finding Max, however, is a little more difficult. Basically, the poor sucker has been split into tiny pieces in the sewer — so it's up to you to do a reconstitution job. Each time you kill an android you get a piece of Max. Bundle the bits together and take them to the repair centre in the sewer, where you should follow the instruction given by the computer.

BARD'S TALE 2

Jonathan Rose from Seven Oaks (last month's C1) is in luck. Pete Wiedlin from Manchester wrote in with details of how to wake Kazdek and how to negotiate Oscon's Fortress writes Pete: "You wake up Kazdek by saying 'Kazdek' (simple, eh?) and you get through the fortress by getting the item of Kazdek and the master key".

Thank you both; as usual, there's some software on its way to you.

FERNANDEZ MUST DIE

Terry Davies from Solihull (C6) sent out a plea in April's helpline for assistance with *Fernandez Must Die,* so here it is. Just pause the game and type in SPINYNORMAN and you will be granted unlimited commandoes with which you can assassinate Junta members.

BUBBLE BOBBLE

"I have been looking for a poke for the game *Bubble Bobble* for at least half a year now. Could you tell me where there would be a suitable place to get a poke for *Bubble Bobble* or else could you print a poke in the 'Play to Win' column in the next issue of CU."

Darren Stewart, bangor Co Down

Okay Dokey, here's not one but three. Pokes for your use:

Poke 4148,96 — when you bubble an enemy he will float just like your bubbles. Then you can pop him.

Poke 7076,70 — when you burst a water bubble, player one gets trillions of points and lives.

Poke 8975,70 — when you press fire you change into enemy (player 1 and 2).

ENQUIRIES

TYPHOON

"Can you send me a listing for ***TYPHOON*** please. I can get to level 6, but I get stuck when the waves of planes come from under the bridge. I would really like an invincibility listing, but one for infinite lives would be alright.

David Denton, Hatfield, S Yorks. (ref D1)

HOW TO USE THE HELPLINE. It's easy. Just send in your letter, marking your envelope with the appropriate code number if you are sending a response. Post your letters to Play to Win Helpline, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Oh, and if you're making an enquiry, just write a couple of lines explaining the particular problem, ie why you need a poke, why you would like a particular listing. The sender of each letter published will get a free piece of software — writing a nice, brief letter will help.

HE MAN 3

Please, please can you tell me how to do the first screen of *He-Man* C64 because I have tried everything I can think of, and I still can't do it.

Daniel Broughton, Far Cotton, Northampton. (ref D2)

● **Also, Adrian Sharp (ref D3) from Whitehaven is looking for a poke for *The In Crowd;* Jason Brown (ref D4) from Lincolnshire would like to get off level one of *Neverending Story;* Adam Timmis (ref D5) would like a listing which enables him to fire mega bombs continuously in *Typhoon.* And finally, John Marshall (ref D6) from Hants simply would like to get off level four of *Salamander* (64) and finish the game.**

● **Oer! Last month we published a *defender of the Crown* poke from an anonymous hacker. "Contact us whoever you are!" we wrote — well don't! But thanks to Justin Webley for sending in the correct version. Basically, just use last month's listing but line 2 should read:**
2 READ B: POKE 51788+C,B: S=S+B: C=C+1:
IF B<>1 THEN 2

ROBOCAP 64

Could please tell me now to get off the drug factory on ***Robocop*** C64? I've put a poke in, but when I get to the end of the level a double barrier is blocking the way. Please give me some advice. I better tell you, I've tried going up to the barrier and waggling my joystick but it doesn't work.

I have also a quick way of completing ***Times of Lore*** on the C64. All you have to do is, as soon as you load it in, go and kill the giant and find the temple of Dragon. Just before you go in put the ring on and go upstairs; when you see a bed go to it and examine it. Pick up the sphere and go to the Grey Abbott. Once you have done this the game is completed.

R. Thorne, Sittingbourne, Kent. (ref D7)

If you are replying to any of these enquiries don't forget to mark your letter with the reference code for the person you are responding to.

ARCADE TIPSTERS WANTED

If you can

a) Play any arcade game until the final level

b) Write clearly and concisely to deadline

c) Don't mind being paid for (a) and (b)

Drop us a line. If you're never out of the arcade, see yourself as an authority on the machines, and would dearly love to see your name in print, this is your chance. There's money to be had and all of the warmth and comfort of knowing that you'll be offering CU's arcade readers a decent service.

Apply in writing, with examples, to:
CU Arcade Tipsters,
Priory Court,
30-32 Farringdon Lane,
London EC1R 3AU.

POKES

All of the usual pokes and hints this month, plus, by popular request, a beginner's guide on how to use PTW's listings for both Amiga and 64 games.

HOW TO POKE *(64)*

Entering the listing is easy. Let's take the *Denaris* hack as an example. You will see that the program is structured into what we call lines, each beginning with a number. Following the listing, one line at a time (starting with the line number) type in each character (including spaces) until you reach the end of the line — at which point press the RETURN key. When the final line is completed (line 12 on *Denaris*) check the listing for mistakes.

The flashing blob (cursor) should now be located directly beneath the final line and to the far left of the screen.

The next step is to activate the listing (now present in your 64's memory).

Type in the word 'RUN' followed by a top of the RETURN key. If all is OK, the screen will clear and a message instructing you to type 'SYS 304' should show itself. Should a message to the tune of 'DATA ERROR' manifest itself onto your television screen, don't panic. Re-check the listing carefully and correct any errors.

Now do as the program says, and type in 'SYS 304' (the number may be different for other listings) followed by a tap of the RETURN key. Finally insert the cassette (fully rewound) into the tape deck and 'PRESS PLAY ON TAPE'. There, all done.

Tim and Ian Fraser

DENARIS

```
0 PRINT CHR$ (147)
1 FOR I=304 TO 333: READ A$
2 L=ASC (LEFT$(A$,1)): L=L−55: IFL<5 THEN L=L+7
3 R=ASC (RIGHT$(A$,1)): R=R−55: IFR<5 THEN R=R+7
4 V=(L★16)+R: C=C+V: POKE I,V: NEXT
5 IFC<>2918 THEN PRINT "DATA ERROR!": END
6 PRINT "SAVE LISTING FOR FUTURE USE."
7 PRINT: PRINT "SYS 304 TO START."
10 DATA 20, 56, F5, A9, 01, 8D, 67, 08, A9, 40
11 DATA 8D, 66, 08, 4C, 0E, 08, A9, AD, 8D, FC
12 DATA 35, 8D, 64, 36, 8D, 24, 36, 4C, 99, 08
READY
```

Type in the listing and 'run it'. Follow the on screen instructions. The listing gives infinite lives to both players.

Tim and Ian Fraser

LASER SQUAD

```
1 FOR I=679 TO 744: READ A$
2 L=ASC (LEFT$(A$,1)): L=L−55: IFL<5 THEN L=L+7
3 R=ASC (RIGHT$(A$,1)): R=R−55: IFR<5 THEN R=R+7
4 V=(L★16)+R: C=C+V: POKE I,V: NEXT
5 IFC<>7077 THEN PRINT "DATA ERROR!": END
6 PRINT "SAVE LISTING FOR FUTURE USE."
7 PRINT: PRINT "SYS 679 TO START."
10 DATA 20, 2C, F7, 38, 20, 6C, F5, 20, 2C, F7
11 DATA 38, 20, 6C, F5, A9, C2, 8D, 21, 89, A9
12 DATA 02, 8D, 22, 89, 4C, 9F, 88, A9, 20, 8D
13 DATA 43, 1C, A9, D4, 8D, 44, 1C, A9, 02, 8D
14 DATA 45, 1C, 4C, 00, 92, A9, 40, 8D, BB, 41
15 DATA 8D, 33, 42, 8D, 5B, 42, 8D, E3, 41, 8D
16 DATA 0B, 42, AD, 0D, DC, 60, 00, 00, 00, 00
READY
```

Type in the listing, run it and follow the on-screen prompts. Listing gives infinite action points.

Tim and Ian Fraser

HYPERACTIVE

Just type in this listing and follow on screen instructions to load and run the game with infinite lives.

```
0 REM HYPERACTIVE CHEAT BY H M PUGH 1989
1 FOR X=320 TO 350: READY: C=C+Y: POKE X,Y: NEXT
2 IF C=3340 THEN POKE 157,128: SYS 320
3 PRINT "DATA ERROR"
4 DATA 32, 85, 245, 169, 76, 141, 239, 2, 169, 86, 141, 240, 2, 169, 1
5 DATA 141, 241, 2, 96, 72, 77, 80, 169, 173, 141, 71, 11, 141, 13, 18, 96
```

Try typing these into *Hyperactive*'s Hi-score table to get a response on it.

NB: Don't enter them when you have loaded the game with the above cheat listing!

STELLA ARTOIS,
BIG COUNTRY,
COCKTAU TWINS,
TALKING HEADS,
ALL ABOUT EVE,
NEW ORDER,
JOY DIVISION,
ERASURE,
THE ART OF NOISEENYA,
KATE BUSH,
BROTHER SIMON,
NOW WHAT ELSE,
I KNOW OF COURSE,
MY LITTLE MICH.

H.M. Pugh

MENACE

Reset and then POKE 49200,165 — infinite cannon power
POKE 49208,165 — infinite laser power
POKE 49165,255 — start game with laser.

MUNSTERS

POKE 2048,216: POKE 2049,120: POKE 2050,32: ESSENTIAL!
POKE 15593,169 — inf. energy
POKE 15614,169 — inf. spells
SYS 2048

(AMIGA)

FLYING SHARK

On the high score table enter the initials of one of the programmers while holding down the '5' key on the keypad as you enter the last letter.

RAB: Invulnerability
KDJ: Infinite Lives
JGL: Super Shots
RLH: Shooting 'Smile'
HSC: Screen Will Go Black

Cliff Wissink

AFTERBURNER

The listing below will give infinate lives on Afterburner (Amiga). Boot up Amiga Basic and type the program in, then Saving it to a disk for future use. Then just follow the on-screen instructions to play it.

```
10 REM — CRACKED BY ANDY GRIFO, A BURNER CHEAT —
20 checksum = 0 : total = 432748 : crack = 262544
30 START = 262470 : FINISH = 262643 : GOSUB 50
40 GO TO 90
50 For n = START TO FINISH STEP 2
60 READ a$ : a = VAL ("&h"+a$)
70 checksum = checksum + a
80 POKEW n,a : NEXT n : RETURN
90 PRINT "Your Checksum = "; checksum
100 IF checksum<>total THEN PRINT "Data error.":END
110 PRINT "Place AFTER-BURNER in Drive 0"
120 PRINT "And then RESET your Amiga. CTRL+AMI+AMI"
130 PRINT "and the game will load. The POWER light will"
140 PRINT "go OFF indicating
```

PLAY TO WIN

```
that I HAVE ADDED INFINITE
LIVES"
150 PRINT "(c) Andy Grifo,
NOW RESET YOUR AMIGA"
160 CALL crack
170 DATA 297c, 0004, 0152,
01fa, 4eec, 000c, 33fc, 0100
180 DATA 0007, f7b2, 4ef9,
0007, f484, 2c79, 0000,
0004
190 DATA 207c, 00fe, 88c0,
247c, 0004, 01dc, 43f9,
0004
200 DATA 0000, 47f9, 0000,
0100, 303c, 0145, 12d8,
16da
210 DATA 51c8, fffa, 4ef9,
0004, 001a, 2c79, 0000,
0004
220 DATA 426e, 002e, 2d7c,
0004, 01b0, 0226, 4eae, fd9c
230 DATA 2d40, 022a, 4ef9,
0004, 01aa, 0004, 01b8,
0000
240 DATA 0000, 4afc, 0004,
01b8, 0004, 01d2, 0121,
00f6
250 DATA 0004, 01d2, 0000,
0000, 0004, 0160, 2863,
2941
260 DATA 2e47, 7269, 666f,
23fc, 4e71, 4e71, 0001,
0420
270 DATA 0879, 0001, 00bf,
e001, 4ef9, 0000, 1000
```

Andy Grifo

DENARIS

This program will enable you to play the game with unlimited lives on a one player game.

Method

1. Reset your Amiga and load AMIGA BASIC.
2. Type in the program listed below.
3. Save the listing for future use.
4. Run the program.
5. Follow the instructions on the screen.

Listing

```
10 REM ★★★ DENARIS
CHEAT (C) DAVID SLACK
★★★
20 CHECK=0
30 CHEAT = 253952&
40 FOR N= CHEAT TO
254106& STEP 2
50 READ A$
60 A=VAL ("&h"+A$)
70 CHECK=CHECK+A
80 POKEW N,A
90 NEXT N
100 IF CHECK <> 545742&
THEN PRINT "ERROR IN
DATA":END
110 PRINT: PRINT "PLEASE
INSERT YOUR DENARIS
BOOT DISK IN DFO:"
120 PRINT: PRINT "AND
PRESS ANY KEY."
130 A$=INKEY$: IF A$""
THEN 130
140 CALL CHEAT
150 DATA 2C78, 0004,
207C, 00FE, 88C0, 43F9,
0007, 1000
160 DATA 303C, 0145,
12D8, 51C8, FFFC, 22FC,
DBFC, 0000
170 DATA 22FC, 007E, 4E5D,
32BC, 4E75, 7004, D139,
0007
180 DATA 1132, D139,
0007, 113E, 41F9, 0007,
1042, 30FC
190 DATA 203C, 20BC,
0007, 0000, 4EB9, 0007,
101A, 41FA
200 DATA 0008, 2948,
00A2, 4ED4, 41F9, 0002,
83D8, 43FA
210 DATA 0012, 30FC, 4EB9,
20C9, 30BC, 4E71, 4EF9,
0002
220 DATA 8000, 0C78, 660E,
388A, 6618, 31FC, 4768,
0FF4
230 DATA 31FC, 4769, 0FFC,
4E71, 388A, 31FC, 660E
240 DATA 389A, 13FC,
0001, 0002, 85BB, 4E75
```

David Slack

HOW TO POKE *(AMIGA)*

This is a more detailed description (for those people who have only recently got an Amiga computer) about how to enter the cheats for games which are printed in this magazine.

STEP 1

Switch on your Amiga and wait for the Work Bench hand to be displayed.

If you have an Amiga 1000 then insert your Kickstart disk first as described in your manual to get to the above stage.

STEP 2

Get out your Workbench disk and insert it into drive 0. After a while this will finish loading and you will be presented with some icons and a pointer which is controlled by the mouse. Eject your Workbench disk and insert your EXTRAS (or something similar) under it. Grab your mouse and position the pointer over the icon and double click the left button. If that worked correctly then you will see a window with more icons appearing in it. Now double click on the icon which says AmigaBASIC under it.

STEP 3

You are now in AmigaBASIC and you are ready to type in the cheat program which you like. The program must be typed in to the right hand window. To move between the windows just position your mouse in the window that you want and press the left button once.

STEP 4

Now that you have finished typing in the program in the right window you need to save it. To do this move the pointer to left window and click left button once and type: SAVE "filename".

Where filename is the name you want the cheat to be called on the disk. Now before you press return eject the extras disk and insert the formatted disk which you are to save the cheat on then press return. During the save the computer might ask to have certain other disks to be inserted so just follow the on screen prompts.

STEP 5

Finally to run the program, in the left window type: RUN (followed by pressing the return key).

The cheat should now work. If you get any error messages it probably means that you have made a slight error when you entered the program. Just check through the program and if you find a mistake don't forget to resave the program again as described above.

David Slack

SPACE HARRIER

To enable you to get unlimited lives in this game there is an in-built cheat mode.

To activate the cheat mode you must enter the letters RAF into the high score table, but it will only work if your score is the second to last in the table. After entering RAF start the game and you will find that you have got unlimited lives.

David Slack

DRAGON'S LAIR

THE BRIDGE:

It's impossible to cross the bridge without falling through it. Once you've fallen through, wait for the tentacles to lunge at you and press fire to draw your sword (don't worry if he's a bit slow to react). He always misses but just before he gets the chance to swing a second time, tap the stick up and you should climb back through the hole and run through the castle entrance.

THE POTION ROOM:

Easy really, be ready to tap the joystick to the right when the door flashes.

THE CRUMBLING LEDGE:

As the slab flashes, tap either left or right depending on which direction you're walking.

Øyvind Aasebostol

CORRECTIONS FOR SPACE HARRIER APRIL ISSUE, '89

LINE 100 SHOULD READ:

```
100 IF CHECK<>254217&
THEN PRINT "ERROR IN
DATA":END
```

LINES 130 AND 140 WERE:

```
130 A$INKEY$:IFA$="" THEN
130
140 CALL CHEAT
```

THEY SHOULD READ:

```
130 A$=INKEY$: IF A$=""
THEN 130
140 CALL CHEAT.
```

POPULOUS

Hold on tight to your souls readers, 'cos this issue's hints and tips are of cosmic proportions. In Electronic Arts' — quite literally — earth shattering new game you get the chance to shape the face of the Earth and wrestle with good and evil alike.

BUILDING

Double click on the same point and then remove the top point, allowing you to create an area of nine flat blocks in only three clicks.

NOW YOU CAN TURF OR SPROG

Reduce the area of crop fields that a castle has and the size of the building will be reduced. This lowers the capacity of the building to hold people and will force a walker to leave if it is too crowded. Use this method to force a walker from a large castle. It is important to note that the largest castle uses an extra block around the edge of its crop fields. This land cannot be used for direct settlement.

LAND MAINTENANCE

Keep your land clean and tidy, remove swamps, rocks, broken and bad land. Without a strong clean landscape, your population will not flourish. Remove swamps as they are a direct drain on your population — especially bottomless swamps.

HOW TO DEAL WITH THOSE KNIGHTS

If the enemy starts to use knights against you, you have a number of options open. Try ignoring the knight and letting it rampage through your land and burn a few houses; but make sure that you clean up the land and resettle behind it. Try to drown the knight — the computer opponent will not often allow you to get away with this but with practice it can often be achieved. The secret is to build a tough leader that can defeat the knight in combat. It is possible to use a system of buildings to create an artificial barrier to the knight's progress by nippling the land, letting the knight fight through the small houses, then removing the nipples to free some flat land to resettle.

TOUGH LEADERS

Collect your people in a leader and then use that leader to assault the enemy. This is one of the most satisfying ways of playing *Populous*. A tough leader can also defeat opposing leaders, knights, and can form a tough knight for your side.

PAPAL MAGNET MODE

Careful use early in the game can move your leader and people away from the homeland and into new territory fresh for expansion.

WALKERS HAVE IQ

IQ is determined by the technology that walkers have and the number of times which they have been sprogged from a settlement. The degrees of intelligence are reflected by the walker's ability to locate new land etc. A low IQ walker will waste valuable time circling a large castle trying to find some fresh unsettled land, whereas the high IQ walker will spot the land five or six squares away.

TECHNOLOGY

The technology which a person has directly affects the outcome of any combat that they are involved in. The weapons factor acts as a multiplier — and so weak people with swords are often a match for stronger club-wielding walkers.

FIGHT MODE

This mode is very good for passive expansion. Your people will move towards the enemy and will tend to settle as they go. This mode is most useful when you are close to each other at the start of the game.

THE FIGHTING LEADER

You can use your leader as a direct and controllable weapon, by placing the magnet in the building that you want to attack and then going into 'goto magnet' mode. Your leader will charge off and attack the building, occupying it after the combat. But move the magnet and off he charges. In this mode you are not settling anything except the buildings that you are fighting over, so beware of depopulating your lands or being out populated. Your leader is constantly being supported by your walkers who are drawn to him.

HOW TO WIN GAMES

The most gratifying way of finishing games is by direct use of your leader. A couple of tough knights certainly knock the stuffing out of weak opponents. Aided by the leader you can quite quickly finish the opponent off. Armageddon will draw the game to an instant conclusion, but try swamping just before your armageddon if the score is close on population.

COMPUTER STRATEGIES

Learn the tactics and strategies that the computer uses. Look at the options it is allowed and decide which effects it will use. If it can only flood then build higher; if it can only quake then get ready to be shaken about. Learn the way the computer builds and take advantage of it.

ADVANCED TECHNIQUES & STRATEGIES

NIPPLING

Turf people from castles by lumping or nippling the land around them. Don't remove the lumps and let the walkers settle amongst the smaller castles. Do this to a large area around your castles and then remove all the lumps. This will have a knock on effect that should

PLAY TO WIN

produce a number of new castles at the edge of your land, and then you can expand out from these. This tactic also shortens the time taken for a walker to settle after being turfed — a vital thing to do on landscapes where the environment is harmful.

MULTISPROGGING

This is similar to nippling — and is designed to create as many settlements from one as possible. A large castle that has a reasonable population in it will reduce and produce a walker, so as soon as that happens reduce it again so that another walker is produced. The first walker will have settled and also can be reduced to produce another. From one castle, four settlements can be created. Flatten the land and you can create four castles from one.

DETERMINATION

The best way to win any game is to out-build the opponent. Against the computer at higher rates this is often quite hard; however you can keep building after the computer has altered its priority to attacking rather than building. You must weather the attacks and continue to build as fast as you can — eventually you can win through.

POOR MAN'S VOLCANO

Get someone into the enemy's land and then settle them. Scroll the map to the furthest point from the flag of your building then raise the land, upsetting as many of his houses as possible. This is a cheap way of creating a volcano.

SWAMPS

These are quite simply the most lethal weapon that you have. He who swamps first swamps hardest. Swamp his leaders, his knights and his people. Swamps will *significantly* reduce his population and can often keep the computer player down while you are building.

THE HANDY SWAMP PLATFORM

To counteract the effect of the computer swamping your leader, you can place the magnet in an area of land that is lumpy and not susceptible to swamps. Collect your leader here and then release knights into his land. The computer will try to swamp and have no effect, thus wasting manna.

BUILD HIGH

If the computer has flood and a few other options, it is a good tactic to build at two or three levels high. You can simply ignore the flood and let it affect only its own people.

DOUBLE VOLCANO

If you build a volcano, try to do it on another volcano, either two together or on the site of another. Two volcanos together have more of an effect that two seperate. A double volcano is very time and manna consuming to remove.

CHARGE

Getting your buildings in amongst the opponents gives you the chance to drown people, upset buildings and generally start attacking where it hurts — his home. You will also have the advantage of being safer from swamps and other effects. The computer will start to clean up the land which your people are settling.

ZEN

Try building lots of settlements without bothering about turning them into castles. This gives you a larger number of walkers, but they *are* weaker than the castle-sprogged walkers. Zen allows you to ignore the special effects and concentrate on spreading and leading your people with your leader. Building through the hills tends to stop enemy knights, since they spend all their time destroying small and worthless huts and tents rather than the important houses and castles. This is called the Soggy Mountain tactic, and you should also build castles at the back of your land with this buffer of tiny settlements before it.

EXPANSIONIST POLICY

Learn the patterns of crop fields which are required by the various buildings. Learn the fastest building techniques and learn how to multisprogg and nipple. Then keep your land clean and build. Build some more, you can win very tough games this way. Keep doing this until you have out populated the opponent and have enough energy to armageddon. Do so and win!

LOUISIANNA

If it moves swamp it, if it doesn't move swamp it anyway.

TWO PLAYER GAME TACTICS

DROWN PEOPLE

In the two player game the other player is less likely to notice the drowning people. If water is harmful then leave the people drowning in puddles, you will find that the people die very quickly in water!!!

HOW TO SWAMP OFF PEAK AREAS

Swamp an area that is at the back or in an out-of-the-way place, and the other player will take longer to find it and may not remove it as quickly. This will allow more people to fall to their deaths. Swamping after the other player has just swamped causes a confusion (and if possible also earthquake well away from your swamp). The result will be that it looks like your retaliation was like a quake — and that the nasty sounds are your people drowning in their own swamps. Don't forget to tidy up after you with reference to these.

AND FINALLY . . .

Remember these tips are not hard and fast rules but things which apply to most games.



BULLFROGGING IT

From left to right: Glenn Corpes (graphics), Shaun Cooper (game testing), Peter Molyneux (game design and programming), Kevin Duncan, Les Edgar (administration) and Andy Jones (graphics and games testing).

And the world was created from Lego according to Game Designer, Peter Molyneux. The Bullfrog crew were playing around with the wee little bricks when a *Populous*-style landscape began to evolve.

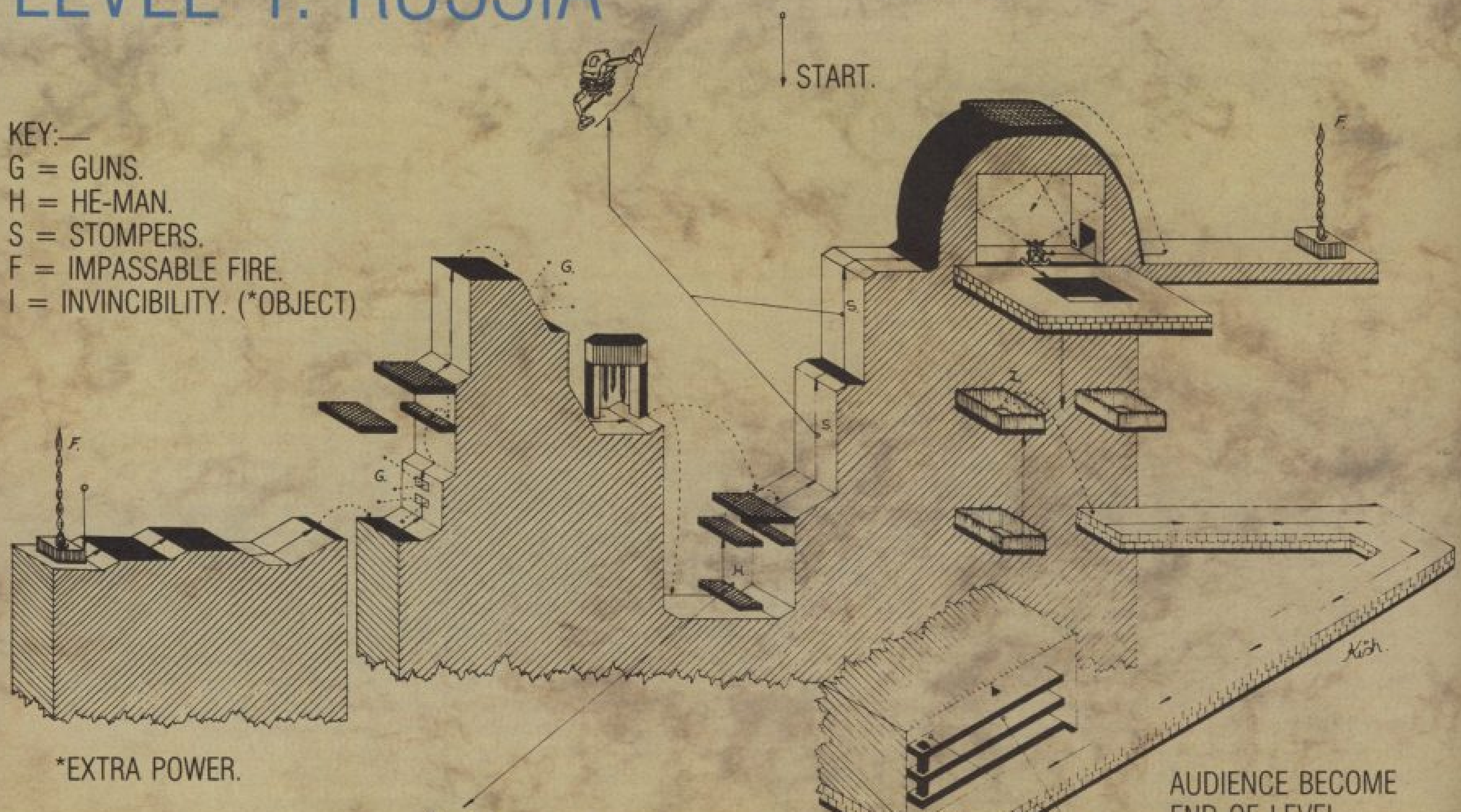
"We didn't design *Populous* as a traditional war game" explained Molyneux. "We try to make all of our games operate in real time. And anyone who pulls the Salman Rushdie bit is barking up the wrong tree. *Populous* is about two opposing forces, not God and the Devil. It could quite as easily be Labour versus Conservative" he added in the tone of voice which you know means full well that there are a number of politicians which he'd really like to swamp.

The Bullfrog team have previously worked on *Enlightenment: Druid II*. Their future projects include *Colony*, an arcade adventure and *Warmongerer* — "you can guess what that's about" said Peter.

STRIDER

It's not often that a magazine will provide you with a fully-mapped coin-op game with hints and tips, but the chance to do exactly that with Capcom's brilliant new release, *Strider*, proved too good to pass by. Follow closely, and enjoy playing this "version" of glasnost. Maps and hints by Michael Kubiszyn.

LEVEL 1: RUSSIA



PLAY TO WIN

STRIDER TIPS

LEVEL 1:

● To destroy the He-man first sit underneath him and wait until he drops down, then using Long Laser Sword just blast away making sure you stand still as you shoot (but you could just avoid him for a quicker completion of the first level).

● To kill the Stompers (big metal things with suckers on their feet) simply stand still and when they are almost on top of you a quick burst of rapid fire should destroy them.

● Inside the dome, where an eye spits fire at you, wait right next to the centre of the eye. Stand or kneel and blast away again to destroy it. Then simply drop down, firing all the time as you fall.

● At the end of Level 1, where the audience turns into a huge snake-like nasty, wait until game freezes then start jumping and firing straightaway. That will soon destroy it — although to destroy it quicker simply shoot it right in the head! Oh yes, it's best to have three lives and a Long Sword. It makes things a lot easier.

LEVEL 2:

● Kill the wolves by repetitive fire with long laser sword.

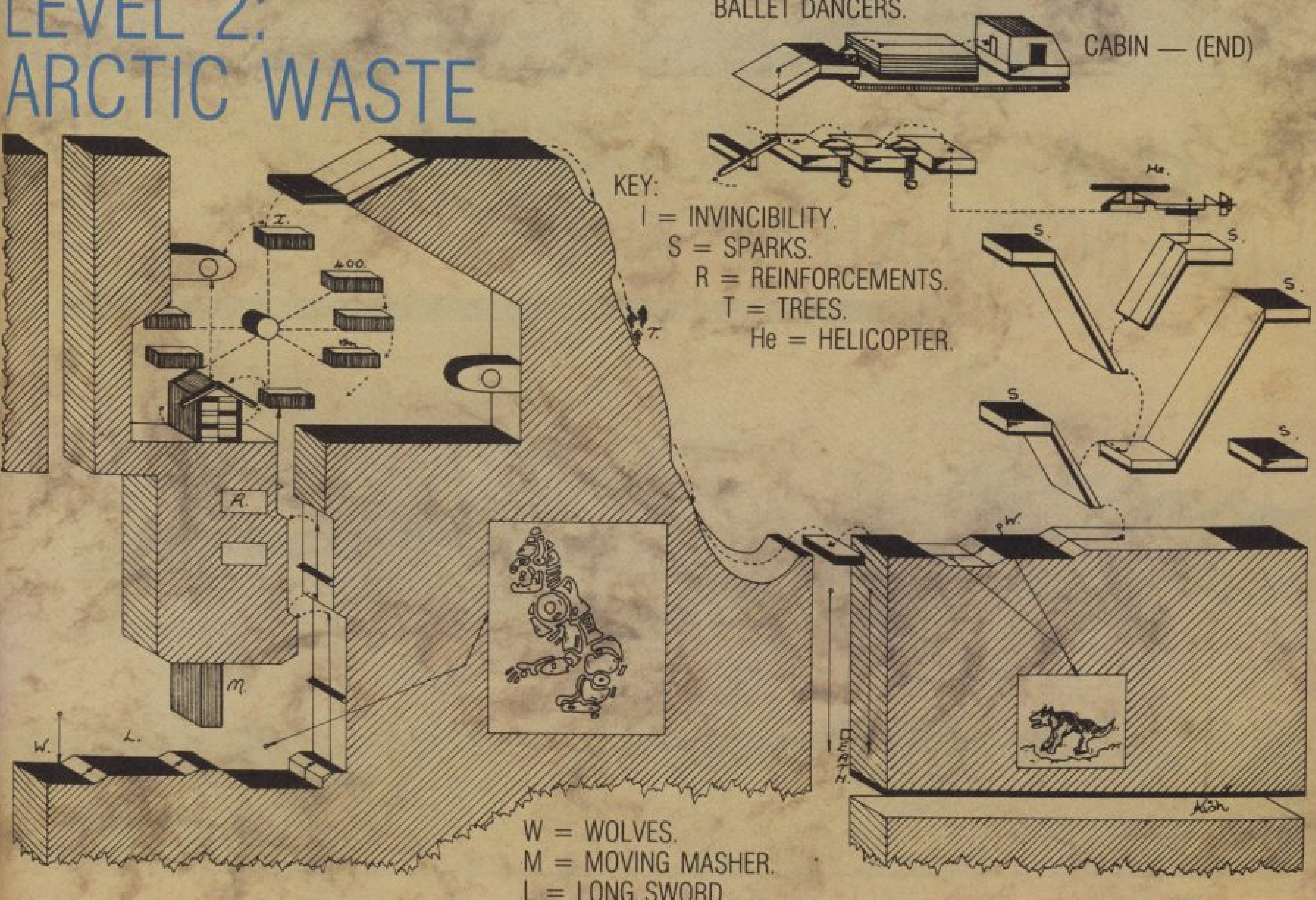
● Kill the mechanical chimp by repetitive fire with Long Sword, but watch out for the fire at your feet.

● Keep moving on Level 2 to jump the huge gap, as lack of momentum could prove fatal.

● Avoid the electric sparks in the power station. Wait until the screen goes black!

● Some nifty movement and rapid fire is needed to dispose of the lovely well-drawn sprites of the ballet dancers.

LEVEL 2: ARCTIC WASTE



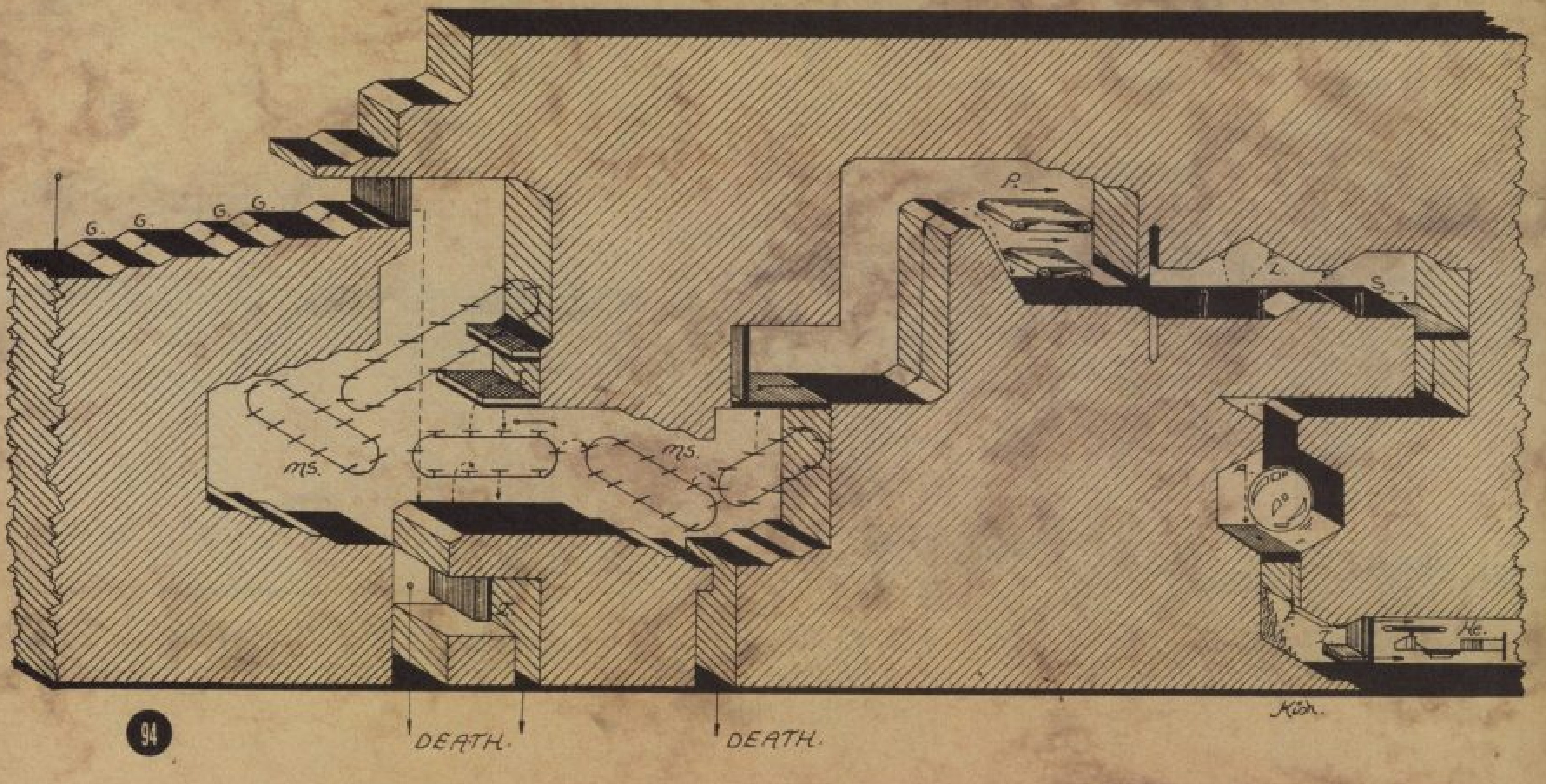
LEVEL 3: AMAZON

KEY:—
C = COLLAPSIBLE BRICKS.
V = VINES.
I = INVINCIBILITY (OBJECT).
B = ROLLING BOULDER.
N = END OF LEVEL NASTY.
W = WATER.



LEVEL 4: UNDERGROUND

KEY:—
G = GUNS.
MS = MOVING STEPS.
I = INVINCIBILITY.*
A = ANTI-GRAVITY.
S = SPIKES.
P = MOVING PLATFORMS.
L = LASERS.
F = FLAMES.
He = HELICOPTER.
- - - - - - - - - JUMP/FALL. → ROUTE.



PLAY TO WIN

STRIDER

LEVEL 3:

● Be quick, avoid the exploding mushrooms and keep moving to avoid the big boulder which, horribly, tries to crush you.

● Try walking across the backs of the dinosaurs, instead of risking death by the pirahnas.

● At end of level, dodge the big metal chicken 'nasty' and use your helper to kill it (try to keep level 1's helpers).

LEVEL 4:

● Kill as many creatures as possible early on (it'll make things a lot easier later on).

● To avoid being crushed by walls that close in on you, jump from side to side and whatever you do, don't stop moving!

● To kill the globe on this level in the anti-gravity chamber fly or float around shooting all the time. Don't destroy it whilst hanging on the walls otherwise you will be sealed in.

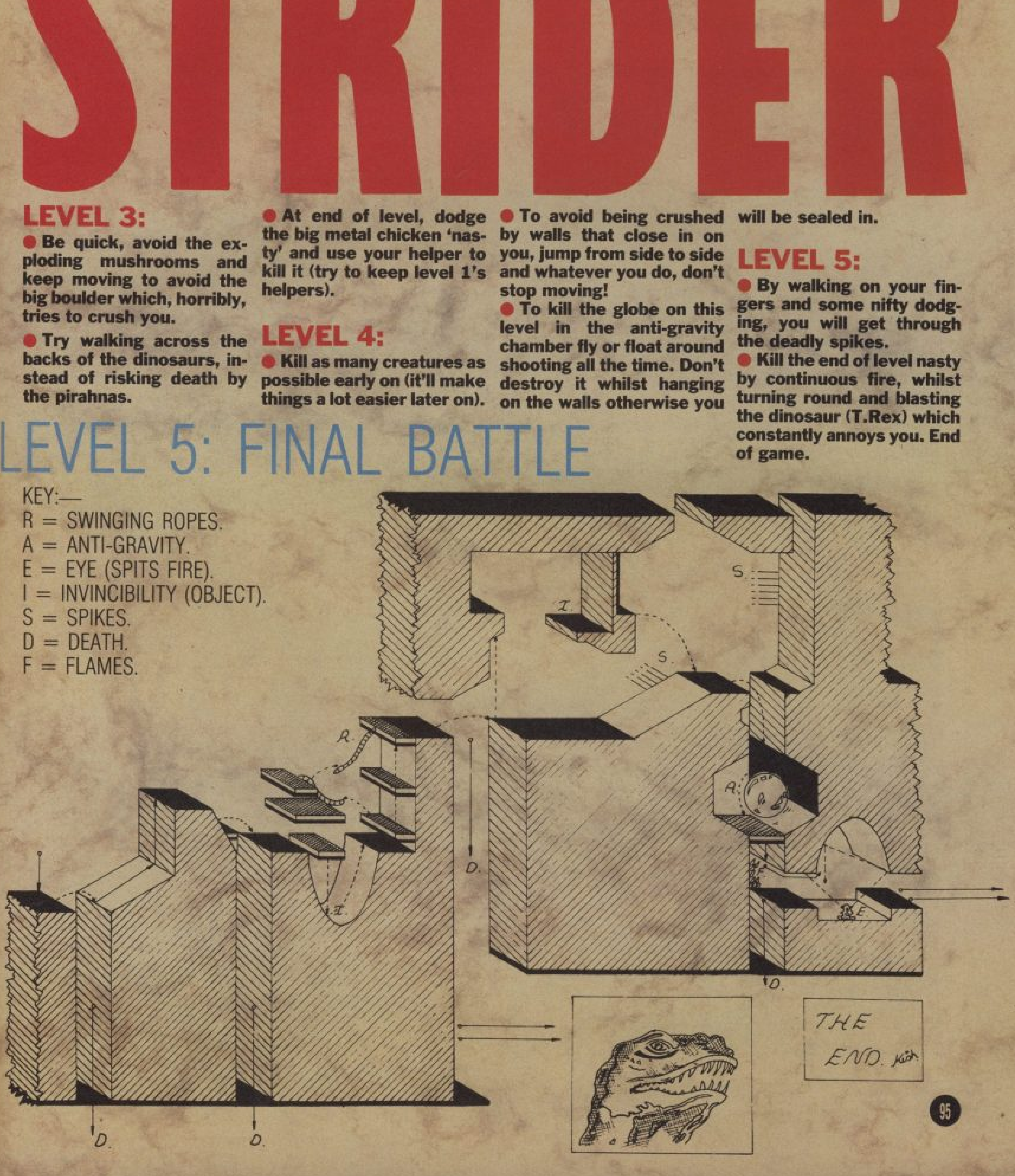
LEVEL 5:

● By walking on your fingers and some nifty dodging, you will get through the deadly spikes.

● Kill the end of level nasty by continuous fire, whilst turning round and blasting the dinosaur (T.Rex) which constantly annoys you. End of game.

LEVEL 5: FINAL BATTLE

KEY:—
R = SWINGING ROPES.
A = ANTI-GRAVITY.
E = EYE (SPITS FIRE).
I = INVINCIBILITY (OBJECT).
S = SPIKES.
D = DEATH.
F = FLAMES.



ARCA

It's a couple of years since *Outrun* burned its way into the public consciousness, and practically every major coin-op company has since tried their hand at a "me-too" sit-down drivalong based on this classic original. In fact, with the likes of *Continental Circus* and *Chase H.Q.* adding new features such as 3-D and turbo to the format, the original now seems rather dated.

Sega's long-overdue sequel, *Turbo Outrun* makes some brave attempts to move the concept forward to the present day.

The course this time takes you from New York to Los Angeles via Chicago, Miami and Oklahoma, rather than just sending endlessly around the freeways of California.

Once again, the version on site is a sit-down number, though, most disappointingly, the console isn't equipped with hydraulics, which means that the physical thrill of the original is missing: the car onscreen may be performing acrobatics but you're sitting stock still.

As a compenssation for this let-down, *TO* does throw in quite a few brand new features and plenty of neat little touches.

Most obviously, as the name suggests, you have turbo capability, activated by a button located on the gear shift, which sends you streaking up the highway. This option can only be used when the engine temperature is below "overheat" level, and you'd also be wise to restrict its usage to when there's a reasonably straight and clear stretch of road in front of you if you don't want to flip your little red sports car over.

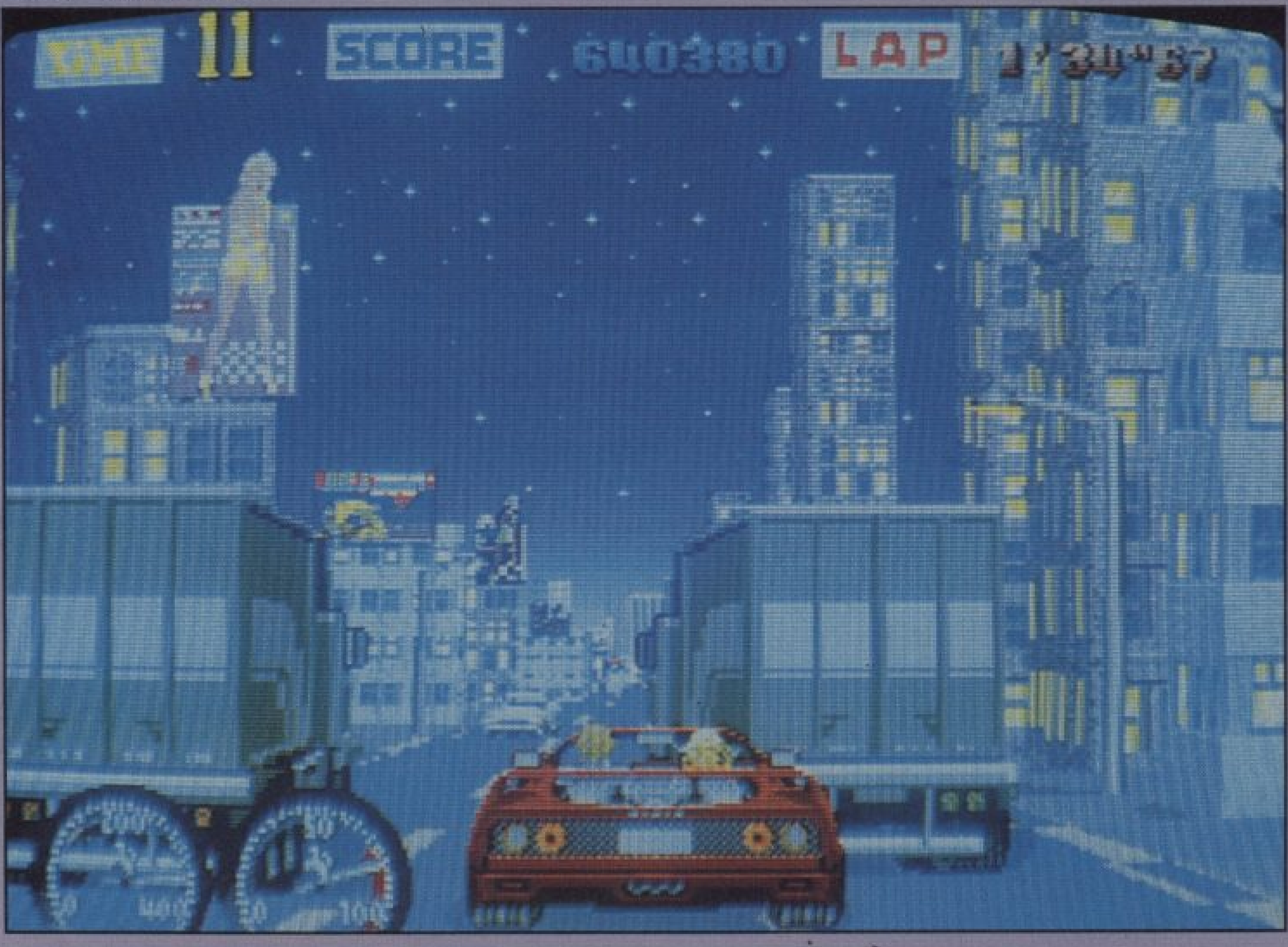
Secondly, there's the possibility of "power-ing" up your motor at each of the major cities on your route. The course is divided into sixteen stages, with a

Ice 'n easy does it.



OUTRUN

Roaring down the freeway.



ADES

city at the end of each set of four. You can choose between better tyres, faster engine and so on, adding one extra feature to your dream machine every city.

You'll certainly need all the help you can get: where *Outrun*, which was based in sunny California, never offered you too much by way of climatic variation, *TO* throws every kind of nasty meteorological trick in the book at you. Blizzards with visibility drastically reduced, puddles of rain on the road, the blinding glare of the desert sun, (all of this and more) faces you in your journey. There's also night-time driving through neon-ridden cities, which as any driver knows, is not calculated to be kind to tired eyes and reactions.

The roads are a lot fuller these days, with a wide variety of vehicles to crash into, including speeding police patrol cars which come up from behind with sirens blaring.

Being a wimp, I chose to use automatic gear controls, but there is also the option of using manual.

Graphically, *TO* certainly achieves the state-of-the-art — the ever-changing backgrounds, the high level of detail generally and, in particular, the representations of the adverse weather conditions are excellent.

The little comic touches, such as when a bues band comes out to greet you in Chicago and your blonde girlfriend dumps you for a neighbouring motorist at the stop lights, are a welcome addition.

But I can't help but feel that if Sega could only have managed to recreate *Outrun*'s brilliant hydraulics as well as giving us all these neat extras, *TO* would have been a brilliant update on the original rather than just another very good driving game.

Ra-ra-ra, the sequel's off!



TURBO

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GRAPHICS:	9
SOUND:	8
TOUGHNESS:	8
ENDURANCE:	6
CONVERTABILITY:	5
OVERALL:	8

CU COMPO RESULTS



● *Michael Nash's winning pirate.*

KATA-DENAR-TYPE (C) 1988 COMPO

Er, Mr D Price from Upper Diston Village are you reading this? You'd better be 'cause you've won your self a rather natty cathode ray tube along with speakers, sprockets and a black case, easily abbreviated into the term TV. The correct answers in rip-off order were: *Katakis,* German and *Great Giana Sisters*.

Read on further ye disillusioned masses for you just might be one of the twenty runners up! Peter Muulen, Hayes; Karl Whitney, Dublin; Simon Marsdon, Peterborough; Drew Smith, Hertfordshire; Philip Anthony Brown, Nottingham; Ben Bell, N Ireland; Peter Rowe, Peterhead; Trevor Coble, Leeds; Philip Baxter, Newcastle upon Tyne; Carl Murphy, Woking; John Edgar, Durham; Lee Pentith, Anglesey; David Percy, Dudley; Owen Strong, Kent; Kwok Wing Chines, Mid Glamorgan; Mike Jobling, Hull; Brian Hatter, Herts; P C Tse, Wirral; Steve Allan, East Craigs; Michael Corsano, Brighton.

And that concludes the voting from CU.

STAKKER "ACID HOUSE" VIDEO COMPO

Bit of an oldie this one, and one that didn't really appeal to Mark Patterson a great dal (being a metal man and that). Young Mark Heley wanted to know which of Channels 5's videos were FAB. The obvious answer was "Thunderbirds" (that brings back many a childhood memory). Up for grabs were ten copies of the, ahem, "Evil Acid Baron Show." "Don't look at me", says Mark "I didn't invent Acid". Those goofy enough to enter and win are, Robert Priddy, Warwickshire; David Martin, Palmers Green; J Temple Cox, Colchester; Mark Ferris, Gorton; Scot Matthews, Southampton; Mr S R Crawford, Derby; Andrew Curley, Scotland; Stuart Farmer, Surrey; Mr D Southan, Enfield; Darren Lee, Clwyd. Keep those entries rolling in!

COSMIC PIRATE COMPO

It didn't take much (well it did take the first art competition in 18 months) to get the creative juices flowing. Needless to say we were flooded with entries, some mediocre, some blatant copies of our cover pirate, but on the whole the entries were of a very high standard. But in the end it took the expert eye of our Art Editor, Elaine Bishop, to put forward the winner, who is Michael Nash from Chelmsford, now the proud owner of an Mega Ultra-sprockett video recorder player thingie. Not bad huh? But being as Prism are such generous guys, they also put forward twenty copies of *The Kristal* as runners up prizes. And the names of the runners up? Read on. . . Andrew Kapper, Spalding; Alexander Milne, Fraserburgh; Matthew Coleman, Selsey; Martin Young, Hilton; Ed Sham, Orpington; Martyn John Burton, Bolton; Jason Redfearn, Leeds; Dennis Reumer, Netherlands; Paul Hayman, Dynas Pows; Richard Legg, St Ives; Mohammed Khalid, Wolverhampton; Mr D Raymond, London; Sean Duffield, Saltburn; Jan Paton, West Sussex; Mr C G Styth, Cumbria.

LONE WOLF COMPO

In the March issue Buzz announced that you could win several different millions *Lone Wolf* novels, exactly how many we're unsure of — wait a minute "oiy Heley, How many books joining in the compo?"

"First prize a set of twelve, a five runners up of two, acid acid". I'd better find a first prize winner. It's Dean Smith, from Bushy Heath, who correctly said that Millwall play at the Den.

And the runners-up: Matti Kennedy, Cornwall; Sam Holding, Wendover; Trevor McDermott, Epson; Scott Orchard, Bournemouth; Stephen Duggen, Cheshire. Well done!!



Let battle commence.



Arise, my goodly knight.

Arcade Star

FIGHTING FANTASY

DATA EAST **3 x 10p**

Welcome to the Hippodrome! No, you imbeciles, not that overpriced lout 'n' bimbo-infested "nightclub" in London's Leicester Square; we mean the ornate space arena where the annual inter-galactic personal combat championships are held.

This newie from Data East has you as the human contestent in this weird but wonderful sporting event. And a fine figure of a man you are too, bearded, becaped and possessed of great nimbleness and flightness of foot. But wait until you see the opposition.

Fighting Fantasy's plot is roughly similar to that of *Street Fighter*. You have to take on and defeat an array of different foes. You're armed initially with a sword, but as you proceed through the game and rack up prize money for your victories, you can pick up extra weapons.

It becomes swiftly clear that whatever qualities are needed to make the grade as a Hippodrome fighter, exceptional physical beauty is not amongst them. From the scuttling lizards to the slow but deadly tortoise-creatures, these foes are mean and ugly looking. And appearances don't lie here, either — the fighting is tough in the extreme.

The final two rounds are especially tricky. The first one pits you against not one but two identical fighters who work together to your extreme discomfort — my only advice is to try to finish one of them off really quickly in the beginning. And your opponent in the final is a truly terrifying monster who trundles about like a bull on tracks and shoots a huge and immensely harmful ball and chain at you out of his midriff. Two or three hits will finish you off whereas you've got to work your way down an enormous damage bar to kill him. And to make matters worse, you certainly won't be able to use the most powerful weapon in your arsenal (the axe) to do the job — the only even halfway safe method for dissing this fiend is by using the wimpy but far-reaching halberd.

It's a testament to the skill of *Fighting Fantasy*'s programmers that, despite the game's very high toughness factor, I persevered with the continue button and about a ton of the Ed's precious ten pees *(Aaargh! — impoverished Ed.)* to reach the final. The graphics are really pretty, but its the varied and immensely challenging gameplay that'll have you coming back for more. Not recommended for the broke or the faint of heart, but pretty well everybody else should check out *Fighting Fantasy*, real soon.

Nick Kelly

Gallery of ghouls.



GRAPHICS:	8
SOUND:	7
TOUGHNESS:	9
ENDURANCE:	9
CONVERTABILITY:	8
OVERALL:	8

CU







COMICS

It's well over a year, too, since CU brought you its definitive comics feature. A year's a long time in comics, just like politics really, so we'll be telling you what's been happening since then and giving you the chance to win some original artwork.

ANYTHING ELSE THEN?

As a matter of fact, yes. The usual mix of 64 and Amiga reviews *Powerdrome* for example, *Voyager, Robocop* — all on the Amiga, and *Stormlord* on the 64, plus Sensible Software's latest game.

So that's all you need to know then, Don't forget May 26th, be there and all that . . .

NEXT MONTH

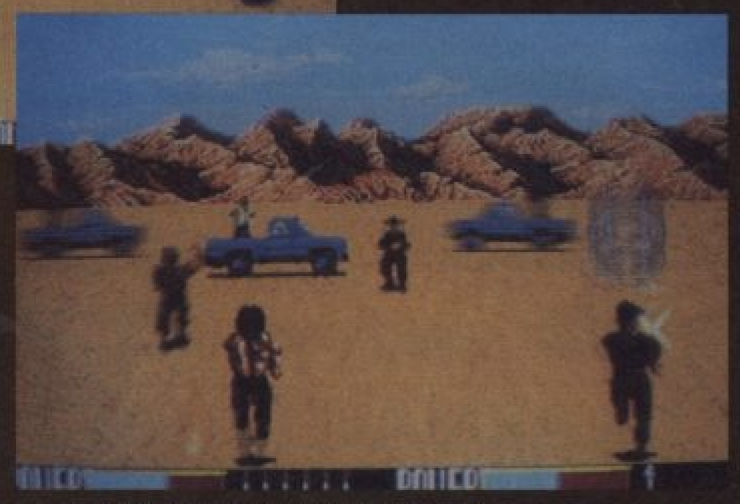
ARCADES



Sly's in Afghanistan . . .



Not much up top.



. . . but who knows where he's left his brain?

TAITO
2 x 10p

GRAPHICS:	4
SOUND:	3
TOUGHNESS:	5
ENDURANCE:	3
CONVERTABILITY:	7
OVERALL:	4

RAMBO 3

Nope, it's no relation to Ocean's home computer version. Taito's arcade representation of Mr Glasnost does feature some neat digitised pix of Sly himself putting on his headband and preparing to do battle with the pinkoes; but once the game begins in earnest, it's just another anonymous shoot 'em up, with no plot other than kill-every-commie-in-sight.

For one or two players, *Rambo III* finds you and your optional mate heading forward into enemy territory. The display is actually very much like Konami's *Missing in Action*, with enemy soldiers, helicopters, jeeps and tanks popping up ahead of you to be dispatched.

You're armed with a standard shooter, plus a limited number of special weapons, which should be saved for vehicle destruction.

At various points, you'll get the option of upgrading your weapon, or adding to your special weapon supply, by shooting an icon *Operation Wolf*-style. You can also patch up your wounds in the same way whenever a red cross box icon appears.

The enemy themselves are pretty unimpressive. You've seen them all before: foot soldiers hiding behind bushes or running out from the side of the screen, tanks which appear on the horizon, helicopters which drift back and forth overhead.

Calling Brian Blessed . . .



In fact *Rambo III* in general is pretty disappointing. I don't know quite what I expected from an arcade game of such a one-dimensionally dull movie, but I certainly don't expect such a lacklustre and unoriginal product from the normally excellent Taito. Graphically and sonically, *Rambo III* is just plain mediocre, and the gameplay is tedious and repetitive. Frankly, after my third go on the machine I was quite happy to die.

Really, the most creative bit of this whole sorry coin-op are the digitised Sly-portraits on the title screen, and, especially when that ugly mug is already staring at you from every video-shop window you pass, that just ain't enough.

Nick Kelly

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Tommy's TIPS

Print out

I would like to know, if I bought a (Star LC-10) printer for my 64, how would I print a piece of cartoon graphics into the memory so that it appears on the screen of my Commodore and can be used in the program.
Stephen A. Polton
Colchester

I think I detect a little confusion here, since in order to print graphics on the printer, it would already have to be in the memory of the computer. If you are talking about a device that fits onto the print-head and scans in a document or picture then I am afraid that I am not aware of one for the C64 and certainly not one for the STAR LC-10.

There are one or two graphics tablets available for the C64 that will allow you to trace a cartoon or drawing, using a stylus or pointer, which can then be coloured or altered on screen by using the software which comes with the tablet. You could then print this out on a STAR LC-10 printer (with CBM serial interface) and, provided you know enough about programming, to use such a picture in your own programs. Costs for such tablets are around £70-£100 and can be obtained through your local dealer.

Split

I have been wondering if there is any way of 'splitting' the Commodore 64's basic memory (38K) into different sections. For example two different sections of 19K each. I understand that this could be done with a 'POKE'. Could you please tell me the poke in question? Now, once you have split the memory into the different parts is there any way of merging the different parts back together so that you can get the full listing? Any help on this matter would be greatly appreciated.

I would also like some of your advice on upgrading to an Amiga. Is the Amiga 2000 PC compatible? I have gathered that in order to use the Amiga 2000 as a 'PC' you would have to purchase an accessory known as a 'bridgeboard'. Is this true and if so how much would a bridgeboard cost?
Niall Hanlon
Co Louth
Ireland

It can be done with a 'POKE', but to be of any practical use you need several POKE's to reset a series of memory pointers and then be able to swop the values to switch between the two areas. Using this method allows you to store and run two completely independent programs in memory (but not simultaneously!), switching between the two by use of the function keys.

The following program shows you how to set up the system to split the memory into two parts. You many then swop between the two using the function keys F1 & F3. You may load BASIC programs into each region and run them quite normally — not forgetting that they will have a much smaller area available for data. You cannot run m/c or games programs since these will often load into direct memory locations and so ignore the memory pointers.

After running the program, type NEW, then press F3 and type NEW. Now load or type your BASIC programs, and either typing RUN after pressing F1 or F3, or typing RUN then pressing the relevent 'F' key, and then **pressing the ENTER key (same goes for LIST etc.).**

In answer to your second query, the A2000 itself is not PC-compatible and, to make it so, you have to purchase either an XT-Bridgeboard (A2088) or an AT-Bridgeboard (A2286). These cost £607.20 and £861.35 respectively. You also need an MS-DOS compatible disk drive to read and write MS-DOS format floppy disks, but one of these is included in the price of the Bridgeboard.

```
10 PRINT "<CLR> M/C
 LOADER":
20 FOR A=49152 TO 49180
30 READ V:POKEA,V
40 T=T+V
50 NEXTA:IF T<>3620 THEN
 PRINT"CHECKSUM
 ERROR":STOP
55 POKE14336,0
60 POKE
 56334,0:POKE788,0:
 POKE789,192:
 POKE56334,1
70 PRINT "COMPLETED":
 PRINT
80 PRINT"F1 GIVES AREA
 2048 — 40959":END
100 DATA 234,169,4,197,
 197,240,9,169,5,197,197
110 DATA 240,6,76,25,192,
 169,8,76,23,192
120 DATA 169,56,133,44,
 234,76,49,234
```

Thousand questions

I have a few questions which I'll be glad if you could answer:
1. What exactly is the difference between the A500 and the A1000, and which is better at the end of the day?
2. What are the good and bad points of the A1000?
3. Will all software which runs on the A500 also run on the A1000?
4. Will future hardware, peripherals, etc run or fit on the A1000?
5. Where could I buy an A1000 from and for how much?
6. I have a C64 — how could I get stereo sound on it?
Mike
Dagenham
Essex

The A1000 was the original Amiga and was superseded by the A500 for the home market, and by the A2000 for the business market. The A500 is virtually identical in operation to the A1000 and since the latter is no longer manufactured you should remove it from any further consideration. However, if by chance you are offered a s/h A1000 then be aware that some ports on the A1000 are non-standard and that some of the peripherals intended for the A5000 cannot be used with the A1000. With regard to stereo sound on the C64 — forget it! It just isn't possible, since although there are 3 voices, there is only one sound channel for output.

Make the connection

After rcently buying a second Commodore 64, I was wondering, if there is any way of connecting the two together, so I can create a Commdore ETCONET-like system without using a modem. (I already have the *Mini Office II* package, is this any help?)

Also which disc drive is better; the 1541, 1572 or the OCENNIA OC-18?
Matthew Beardon
Kings Lynn
Norfolk

You can connect two machines together by using the User-port so that data can be passed between the two computers. However, very few software packages could take advantage of this facility to use it like a network for the simple reason that you need background software to



Tommy, friend and the latest peripheral hack their way into Gary William's beer tab. Anyone for a pint?

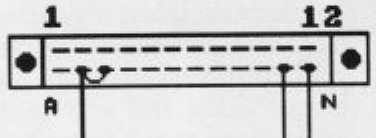
make a network function.

What you can do with something like MINI OFFICE II, which has a communications program, is to use this on each machine to transfer files from one machine to another before using them. If you write your own software then it is possible to make the two machines talk to each other so that messages can be passed between machines.

You have to set up the User-port corectly as an RS232-type port (and the program below will show you how to do that) and type messages between machines. The cable needed to connect the two machines is also shown and if you can't make it up yourself, your local TV shop might be able to help. You should be able to get the connectors from your Commodore dealer.

As for disk drives, the 1571 is not intended for use with the C64, only the C128. The other two are identical in their function, so go for the cheapest available.

A SIMPLE 3-WIRE CONNECTION FOR COMMS
NOTES: 1. More cable connections are needed to allow handshaking signals such as CTS, RTS, etc.
2. Diagram shows the *rear* of connectors.




```
100 OPEN2,2,3,CHR$(8+32)
+CHR$(32+128)
110 GET£2,A$
200 REM MAIN LOOP
210 GETB$
220 IF B$<>""THEN PRINT
£2,B$;
230 GET£2,C$
240 PRINTB$;C$;
250 SR=ST: IF SR=0 OR
SR=8 THEN 200
310 PRINT"ERROR: ":
320 IF SRAND1 THEN
PRINT"PARITY"
330 IF SRAND2 THEN
PRINT"FRAME"
340 IF SRAND4 THEN
PRINT"RX BUFFER FULL"
350 IF SRAND128 THEN
PRINT"BREAK"
360 IF (PEEK(673)AND) THEN
360
370 CLOSE2:END
```

Expansion

● I recently purchased an Amiga A500 and am thinking of expanding it. I have a tight budget, being a 15-year-old, and wish to purchase a second 3½inch disk drive and a 1 meg expansion. Could you please anwer these questions.
1 Can you recommend a good diskdrive for under £100?
2 What is the difference between a drive with formatted capacity and unformatted capacity?
3 Can you also recommend a 1 meg expansion board that also isn't too dear.
4 I am thinking of also purchasing a Panasonic KX-P1082 printer. Can you give some info on it, like how many fonts it has etc?
Mauro Mortali
Neasden
London

New cheap drives for the Amiga are popping up almost every month it seems, but I would tend to stick to the tried and tested ones. One of the best value drives is the CUMANA CAX 354 which retails at £99.95. It has a switch to disable the drive on re-boot to release more memory, and is a very compact, metal-cased unit. The unformatted capacity of a drive is the total capacity it can access on a disk. However, after losing space for the directory, sector marks etc after formatting, the formatted capacity shows what room is left on the disk for actually storing data.

As for RAM expansion, the is no such thing as CHEAP memory these days since the price of RAM chips seems to fluctuate more wildly than the Chancellor's Budget predictions! However, if you really mean a 1 Mbyte expansion board (ie to bring the A500 up to 1.5 Mbyte) then the most compact I know is the SPIRIT board from 'Bytes and Pieces' at £300. This fits and can be increased to 2 Mbyte by just adding more RAM chips, so is really very good value.

Finally, the KXP1082 printer is an 80 column printer with two NLQ fonts, Courier and Bold, the latter also being proportionally spaced. Pitches (font size) are Pica, Elite and condensed with NLQ available in all sizes. It emulates either an EPSON RX-80 or an IBM-Proprinter and comes complete with an adsjustable tractor feed as well as single sheet loading. It has a graphics resolution of up to 240 bpi and print speeds of 160 cps (draft) or 32 cps (NLQ). It also has a 1 kbyte print buffer. Retail price is £265 (excl VAT), but it can be obtained for less than that if you shop around.

THE LAST WORD

Well what a month of revelry and carousing we've been having. TLW hasn't woken up without a hangover for nigh on, oooh ... a day now. We've heard literally tons of stories and been recounted dozens of embarassing incidents. Unfortunately we've forgotten them all, so you'll have to make to with this lot.

● It all began in Majorca with the **Computer Arena**, a weekend seminar designed to bring the industry closer together and promote co-operation. Naturally most of this went on in the bars and clubs of the resort. Probably the best story of the weekend is that of the new publisher of CU (stand up Clive Pembridge) who staggered out of a club in the early hours unsure of his whereabouts. He hailed a passing taxi to take him back to the hotel only to find himself ferried all of fifty yards and stung for a fiver.

● Majorca was followed by **Mirrorsoft's** European press conference in Amsterdam which The Ed embarrassed himself at by calling it a 'holiday' whilst talking to some of the Softco's staff. It was en route that we found out about Bitmap brother **Eric Mathews'** fear of flying. Apparently whilst heading off on a package tour with his girlfriend he once dosed himself up so much with sleeping pills that the stewardess couldn't wake him up. Fearing the worst the plane was diverted to Madrid where an ambulance and a posse of photographers rushed onto the runway to meet the stricken graphics artist.

● The Amsterdam trip was an enormous success for all concerned. The only minor problem was the arrival on the last day of a journalist from **Dutch Playboy** who proceeded to make a desperate pain of himself by persistently talking about computers. The cheek! He also distinguished himself by calling The Ed a **"rotten little sod"**, because he thought he was chucking things at him. The culprit was that cheeky Irishman Ciarann Brennan of The Ne. Here's one of Dutch Playboy's funnier jokes (to be read in flat Germanic tones): "Why is an Atari 520 ST called multi tasking? Because you don't have to throw it away after using it once!" Laugh? We nearly tried . . .

● And now for some news. As reported first in the column last month Telecom have now almost certainly been acquired by **Microprose.** Further information isn't available at the moment, but we'll bring you the complete story next issue. That's the end of the news, back to the **revelry** . . .

● The month's celebrations culminated with the **EMAP Golden Joystick Awards**, *the* industry equivalent of the Oscars (no relation to cowboy awards given by depilated editor of minor rival mag). The celebrations began early for some. Anticipating (correctly) a host of awards, Ocean went for a meal at L'Escargot in Soho. During the designer meal (black plate, white meat, pink sauce) Colin Stokes spied sultry songstress **Sade** (tabloid alliteration there) and staggered over to her announcing "Hello luv, I'm from Ocean — d'ya want any free software?" No, thank you very much.

● The following morning the Ocean group assembled at a gym where Colin was bet he couldn't last an hour on the exercise bike. He was doing fine until US Gold's **Ann Brown** arrived in leg warmers, trainers and a fur coat.

● The awards ceremony was all very swish, mainly due to CU's excellently animated joystick and logos. The bulk of the awards was divided between Ocean and Mirrorsoft/ The Bitmaps, but there's a full list of exactly who won what below. The meal was followed by still more carousing and **The Ed** would like everyone to know that he was not ill (he even received a 'puke' card from Danielle at US Gold) this was just a **sick** rumour put round by Ocean — responsible for most of the industry's rumours.



Eric of the Bitmaps collects the Eric Jong 'Fear of Flying' award from the Ed (centre).

THE AWARDS

BEST GRAPHICS 8 BIT
Armalyte from THALAMUS

BEST GRAPHICS 16 BIT
Rocket Ranger from MIRRORSOFT

BEST SOUNDTRACK 8 BIT
Bionic Commandos from US GOLD

BEST SOUNDTRACK 16 BIT
International Karate Plus from SYSTEM 3

PROGRAMMER OF THE YEAR 8 BIT
John Phillips

PROGRAMMER OF THE YEAR 16 BIT
The Bitmap brothers

BEST SIMULATION GAME 8 BIT
Microprose Soccer from MICROPROSE

BEST SIMULATION GAME 16 BIT
Falcon from MIRRORSOFT

BEST ADVENTURE GAME 8 BIT
Corruption from RAINBIRD

BEST ADVENTURE GAME 16 BIT
Fish from RAINBIRD

BEST COIN-OP CONVERSION 8 BIT
Operation Wolf from OCEAN

BEST COIN-OP CONVERSION 16 BIT
Operation Wolf from OCEAN

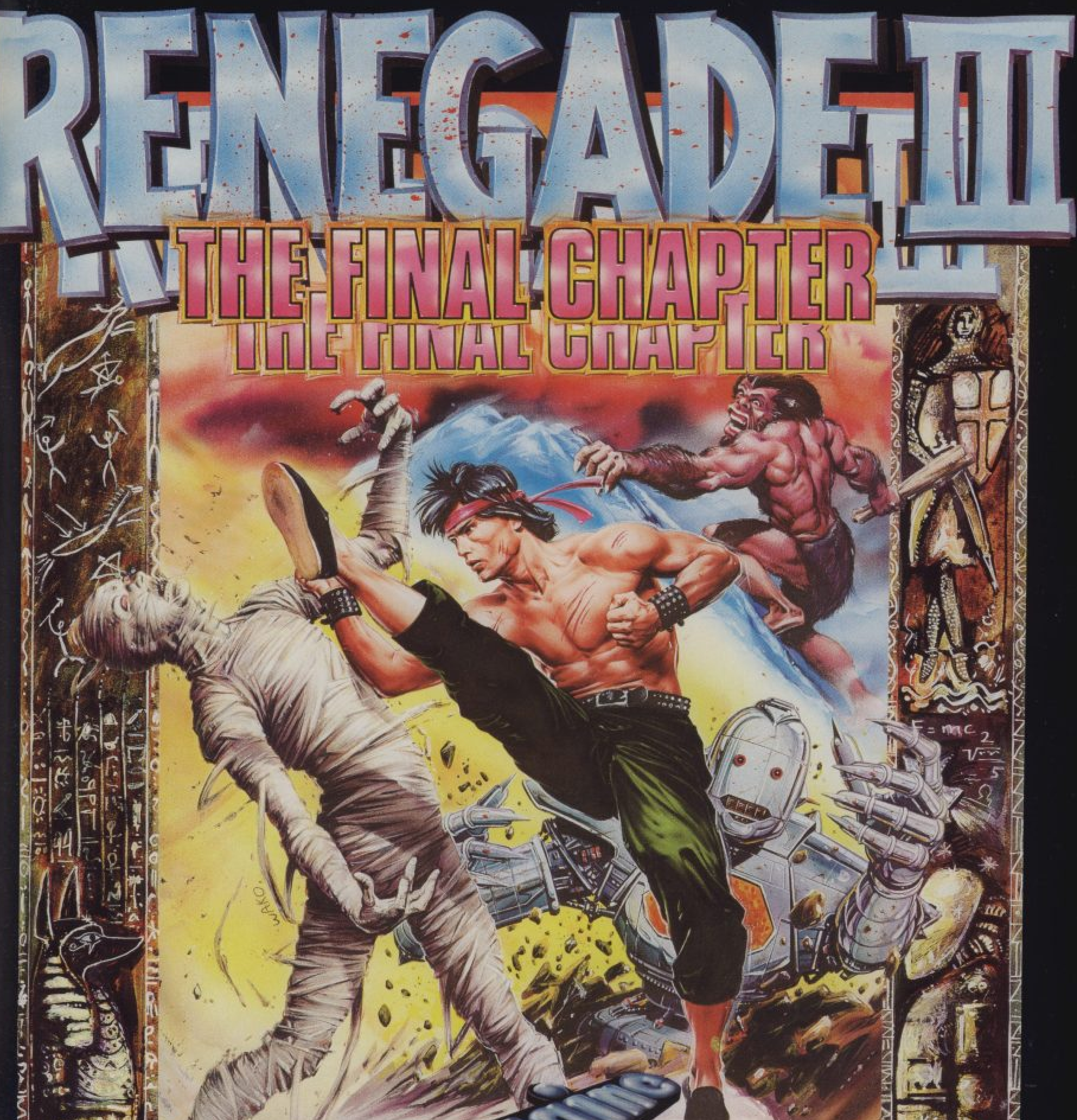
THE C+VG CONSOLE AWARD
Thunderblade on the *SEGA*

SOFTWARE HOUSE OF THE YEAR 8 BIT
Ocean Software

SOFTWARE HOUSE OF THE YEAR 16 BIT
Mirrorsoft

GAME OF THE YEAR 8 BIT
Operation Wolf from Ocean

GAME OF THE YEAR 16 BIT
Speedball.



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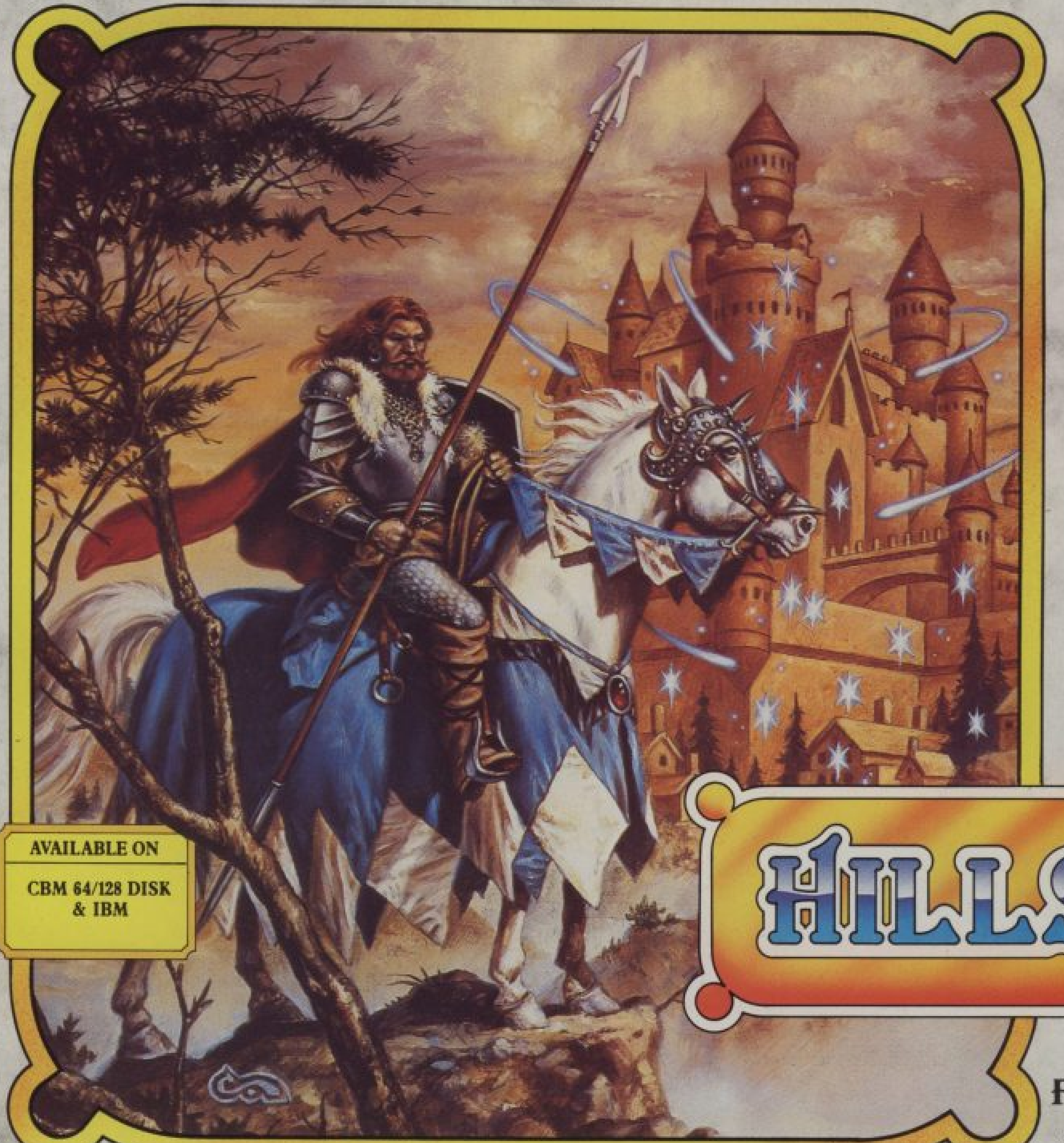
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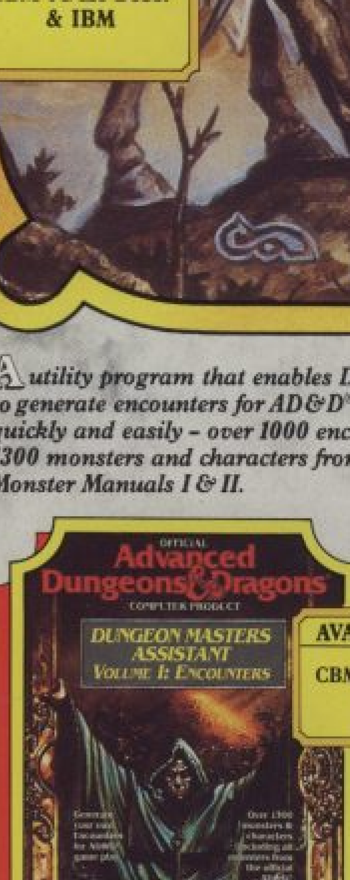
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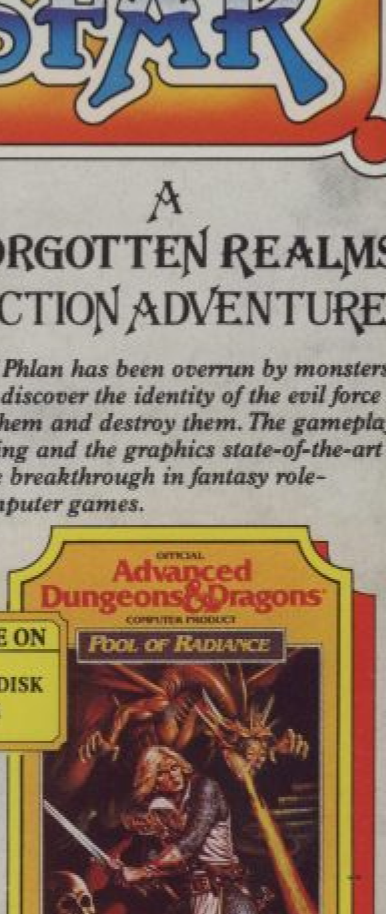
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